TECHNIQUE OF THE SAXOPHONE

cale Studies

earn Melody, Harmony, Rhythm, and Improvisation Techniques

Joseph Viola

VOLUME 1



29-12-79

"THE TECHNIQUE OF THE SAXOPHONE"

"VOLUME I"

"*Scale Studies*"

"by"

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"SUPERVISOR OF REED INSTRUCTION"
"BERKLEE COLLEGE OF MUSIC"

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"PREFACE"

There has long been an urgent need for practical study, method and exercise texts in the field of modern music education. The overwhelming response which greeted Berklee's publication of William Curtis' "A Modern Method for String Bass" vivified the need for similar books on other instruments..

In planning this text for saxophone — one man seemed to us the obvious choice to open the door and serve as guide.

Joe Viola has, for 15 years, been a vigorous and inspiring teacher at Berklee School of Music. As Supervisor of Woodwind Instruction, his admirable skill and the originality of his teaching approach have attracted students from all over the world. Over 500 of his students are currently active in the teaching profession, and with jazz groups, studio orchestras and America's top name bands.

This text represents a compilation and distillation of his personal teaching notes, culled from his academic life as a teacher as well as his professional life as a musician.

Lawrence Berk

LAWRENCE BERK, Executive Director
Berklee College of Music

FOREWORD

The purpose of this book is to build the musician's technical facility, to develop his ear and his mind — then to fuse all of these into the highest peak of artistic maturity . . . a peak which will provide him the basis for competent reading, musical understanding, dynamic and inventive improvisation.

It is our aim here to aid the musician in mastering intonation problems by giving him a thorough understanding of tonality. The player-student will understand the specific relation of the note he is playing to the notes around it — will have a complete knowledge of all major scales and related modes — will be able to perform any major scale beginning on any degree of the scale — will be conscious of scale degrees while practicing.

With these specific tools of performance, he will have a solid foundation for creativity and improvisation, he will express his musical ideas with confidence.

Joseph Viola

AUTHOR'S NOTES

In practicing these exercises, consider the following:

a. tempo — may be variable from exercise to exercise, but do not attempt to play any figure faster than you can execute it comfortably.

b. dynamics — try for eveness of volume between low and high registers in straight scale patterns but experiment with expressive dynamic variations in the melodic and rhythmic exercises.

c. intonation — listen for natural scale resolutions and try to hear each note in relation to the notes around it.

Because of the intricacy of continuous key change, all key accidentals have been indicated in the polytonal exercises. It is to be understood that cancellation of these accidentals occurs automatically at point of key change.

Symbols used in the polytonal exercises are not chord symbols. They are simply used to indicate the major key scale from which that section of the exercise is derived.

J.V.

Section I

MAJOR SCALES - TONAL VARIATIONS

Key of C

1

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of F

2

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of G

3

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of B♭

4

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of D

5

I II III IV V VI VII ——

II ——

III ——

IV ——

V ——

VI ——

VII —

Key of E♭

6

I II III IV V VI VII ——

II ——

III ——

IV

V

VI

VII

Key of A

7

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of A♭

8

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of E

9

I II III IV V VI VII

II

III

IV

V

VI

VII

10 Key of D♭

I II III IV V VI VII

II

III

IV

V

VI

VII

11 Key of B

I II III IV V VI VII

II

III

IV

V

VI

VII

12 Key of G♭

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of F♯

13

I II III IV V VI VII

II

III

IV

V

(continued)

13 (continued)

VI

VII

Key of C♭

14

I II III IV V VI VII

II

III

IV

V

VI

VII

Key of C♯

15

I II III IV V VI VII

II

III

IV

V

VI

VII

MM-66

Key of C

16

17 Key of C

18 Key of F

Key of F

19

Key of G

20

21 Key of G

Key of B♭

22

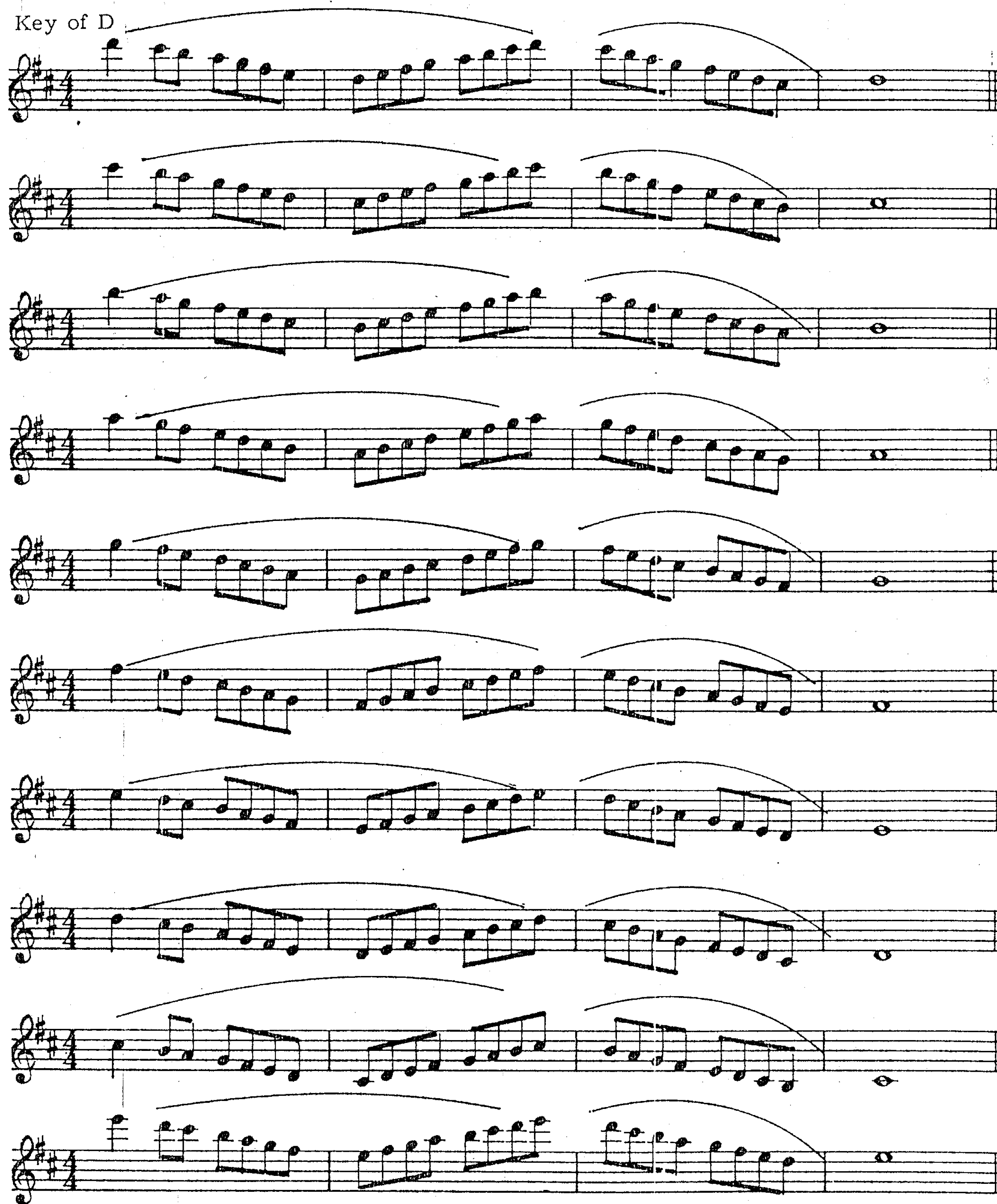
Key of B♭

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Key of D

24
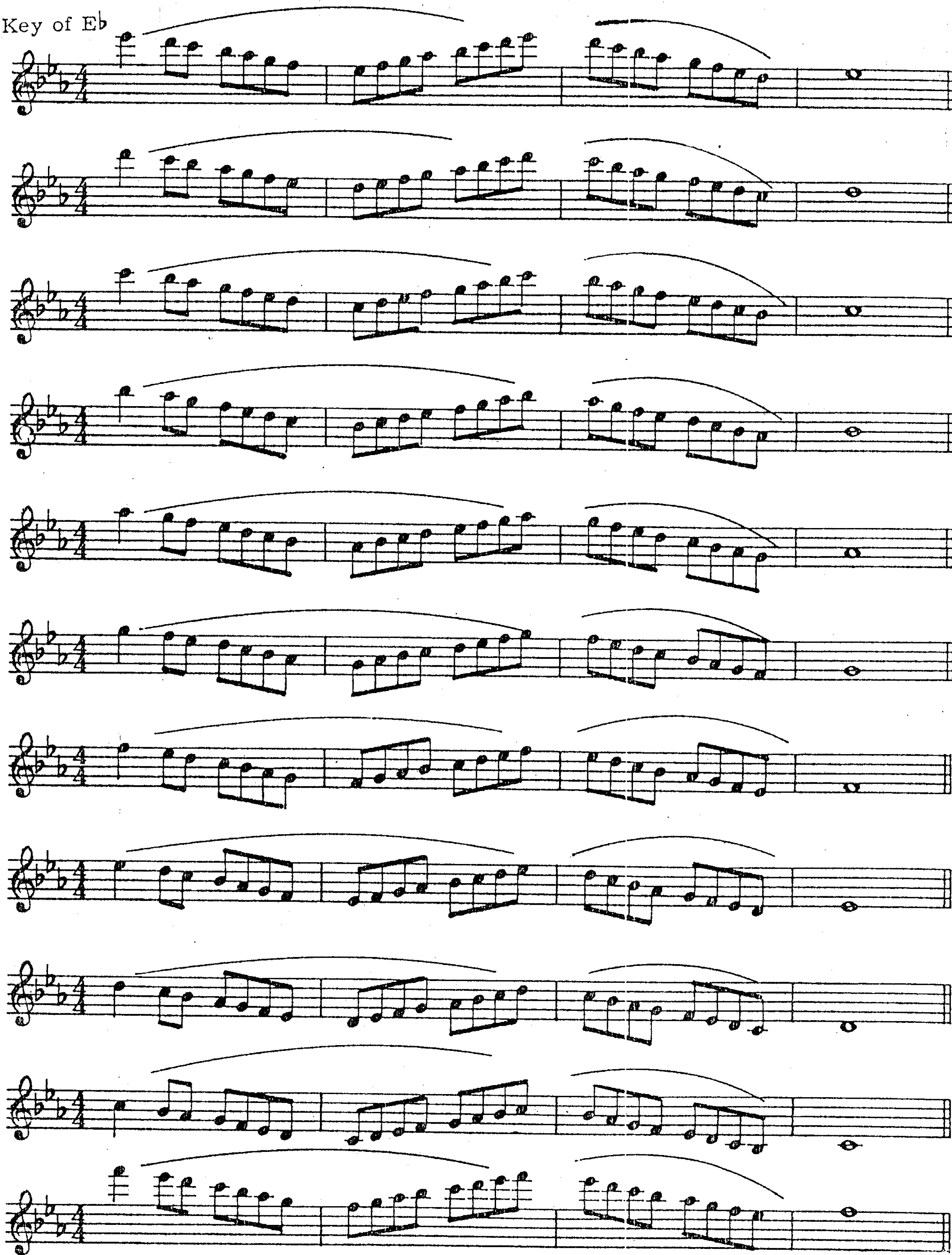
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Key of E♭

26

27
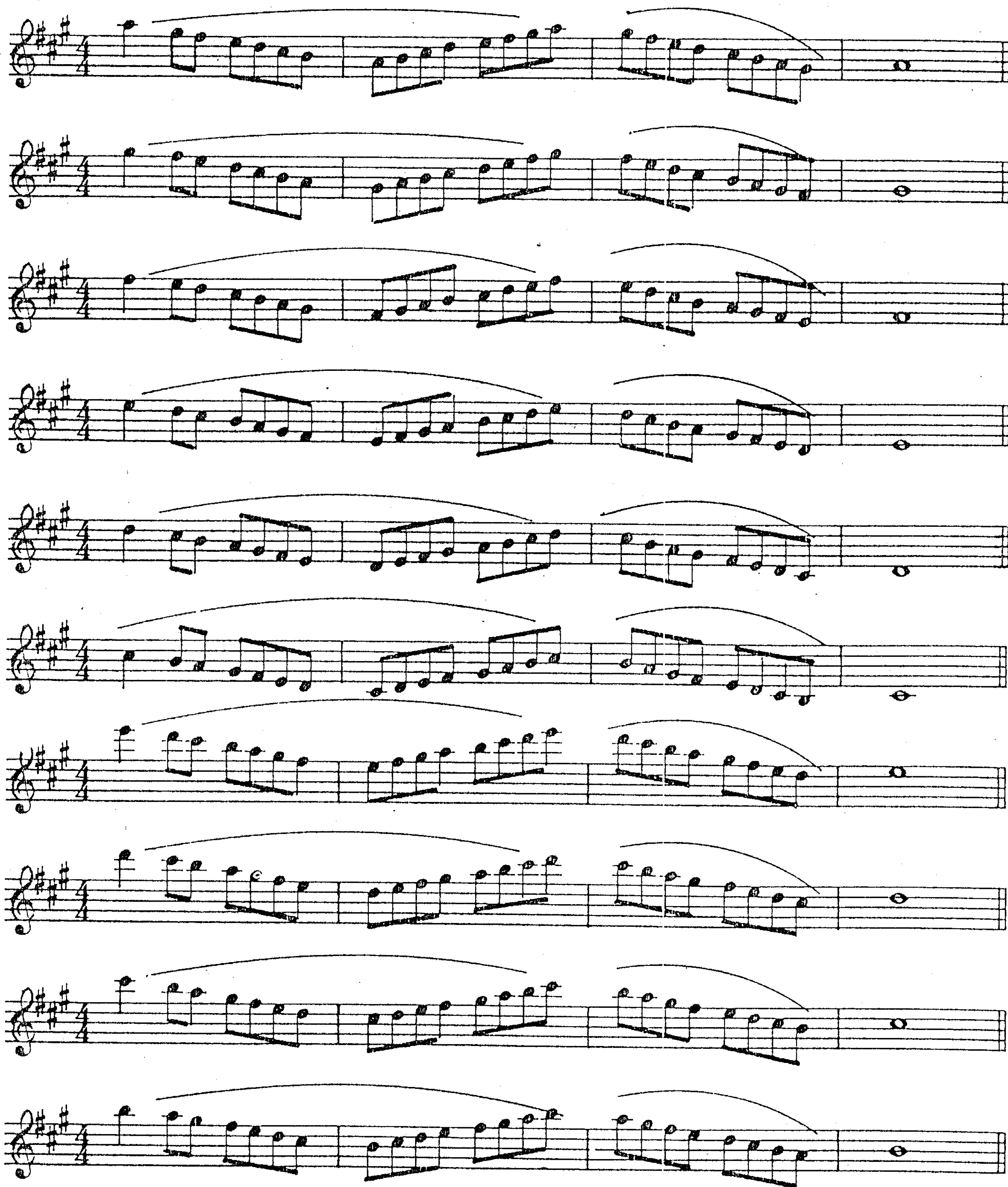


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Key of A

Key of A

29



30
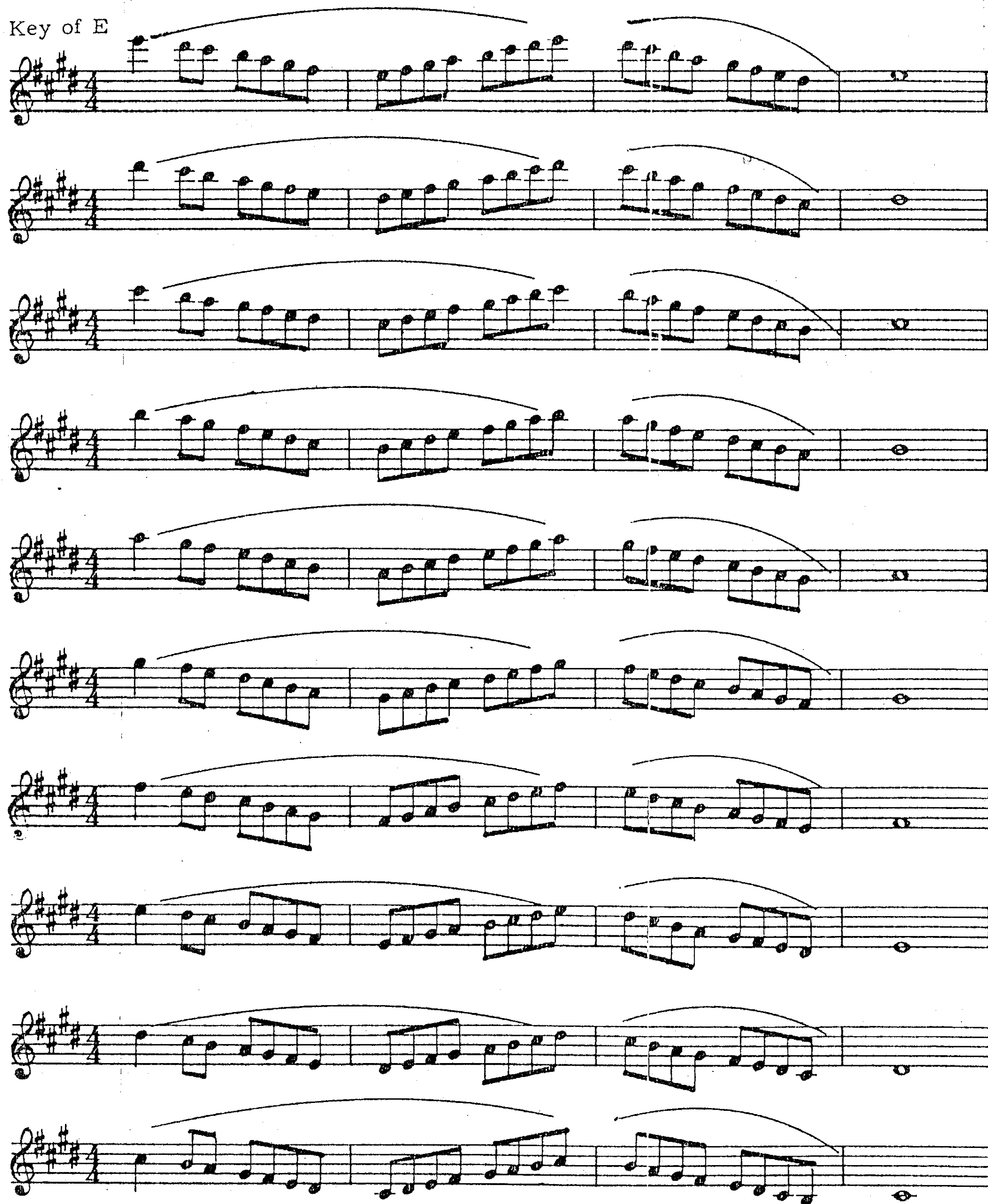
Key of A♭

31 Key of A♭

32

Key of E

33



34

Key of D♭
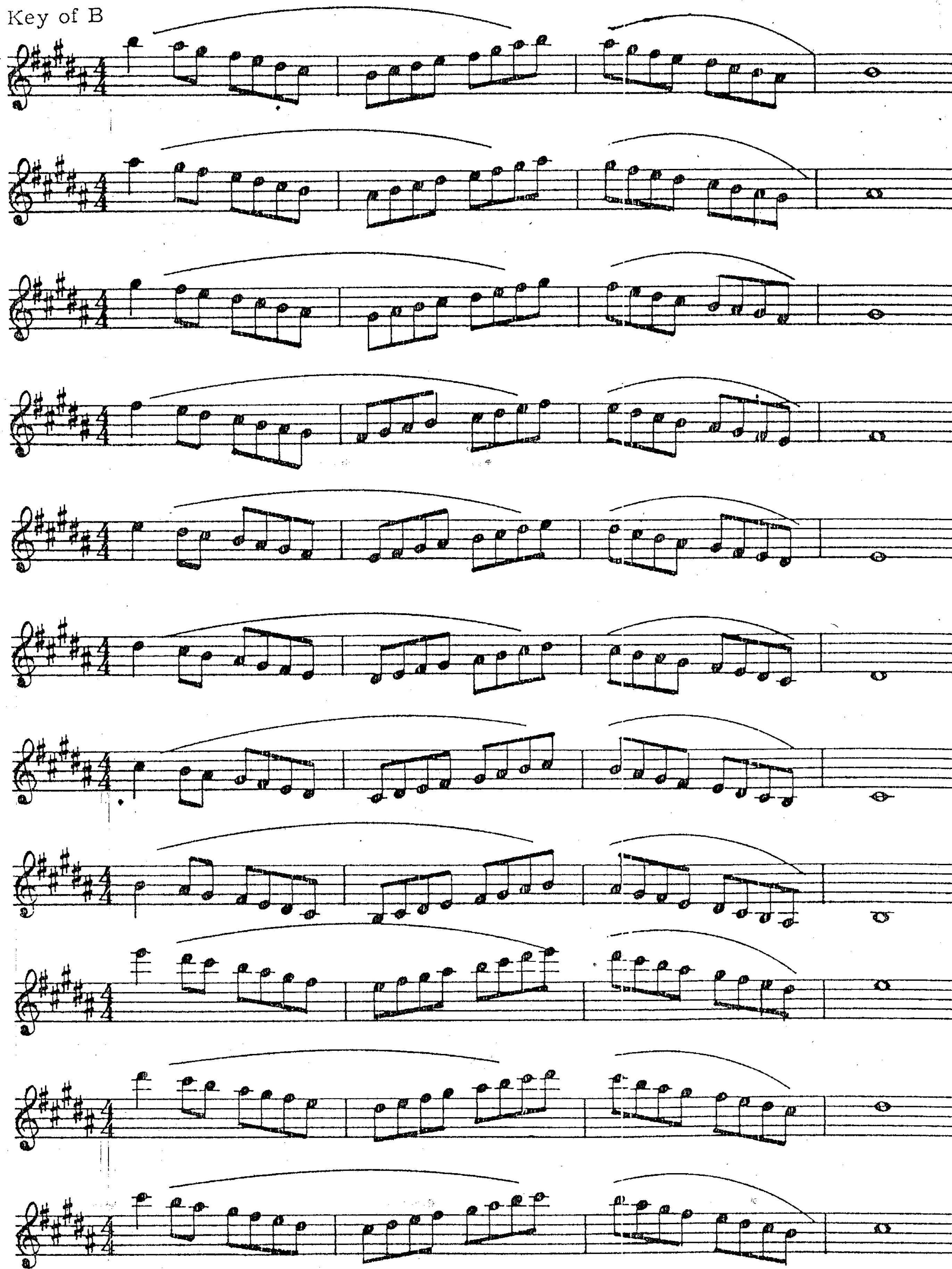
35 Key of D♭

Key of B

36

32

37



38 Key of G♭

39

Key of G♭

Key of F♯

40

Key of F♯

41

42

Key of C♭

43

Key of C♭

44

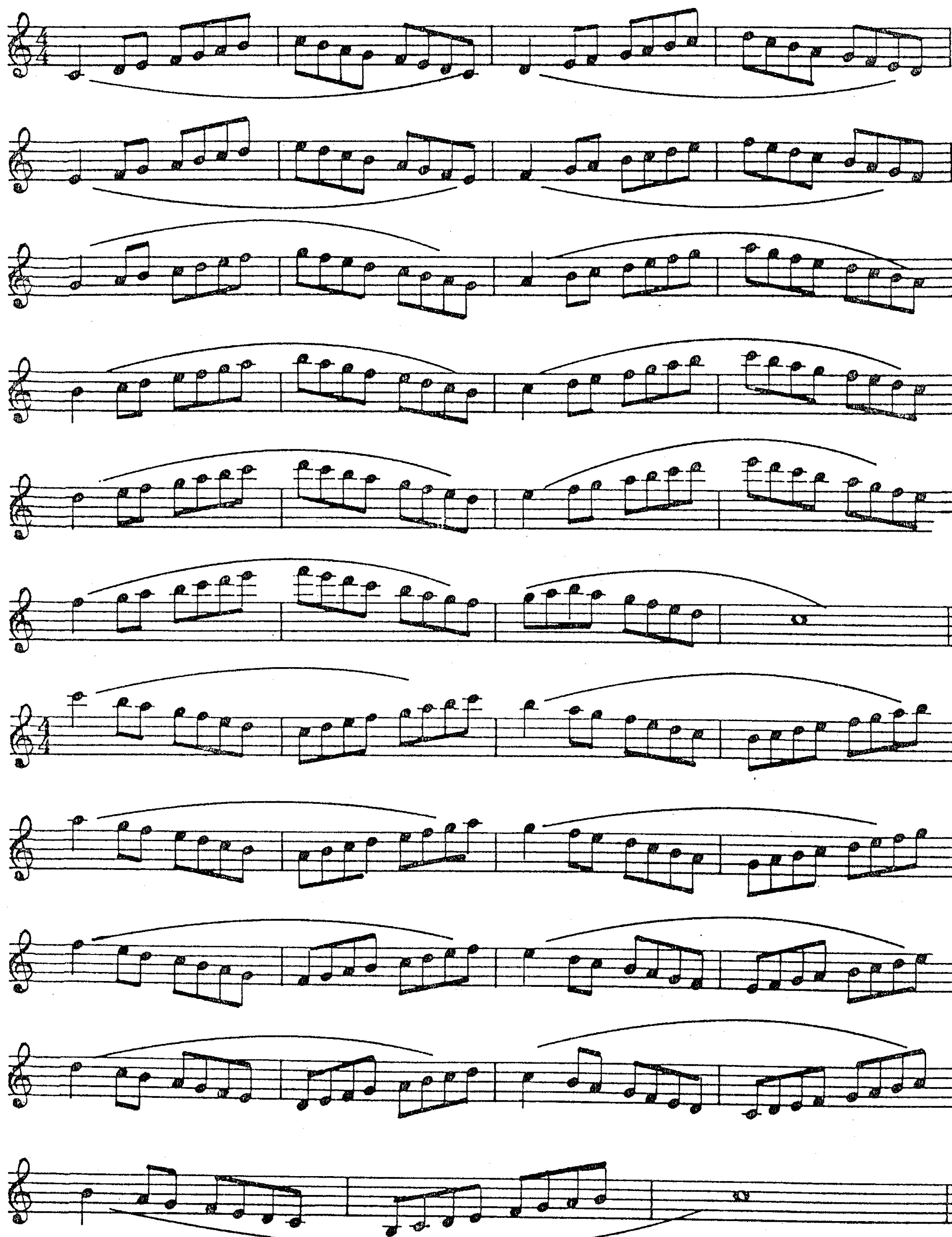
Key of C♯

Key of C♯

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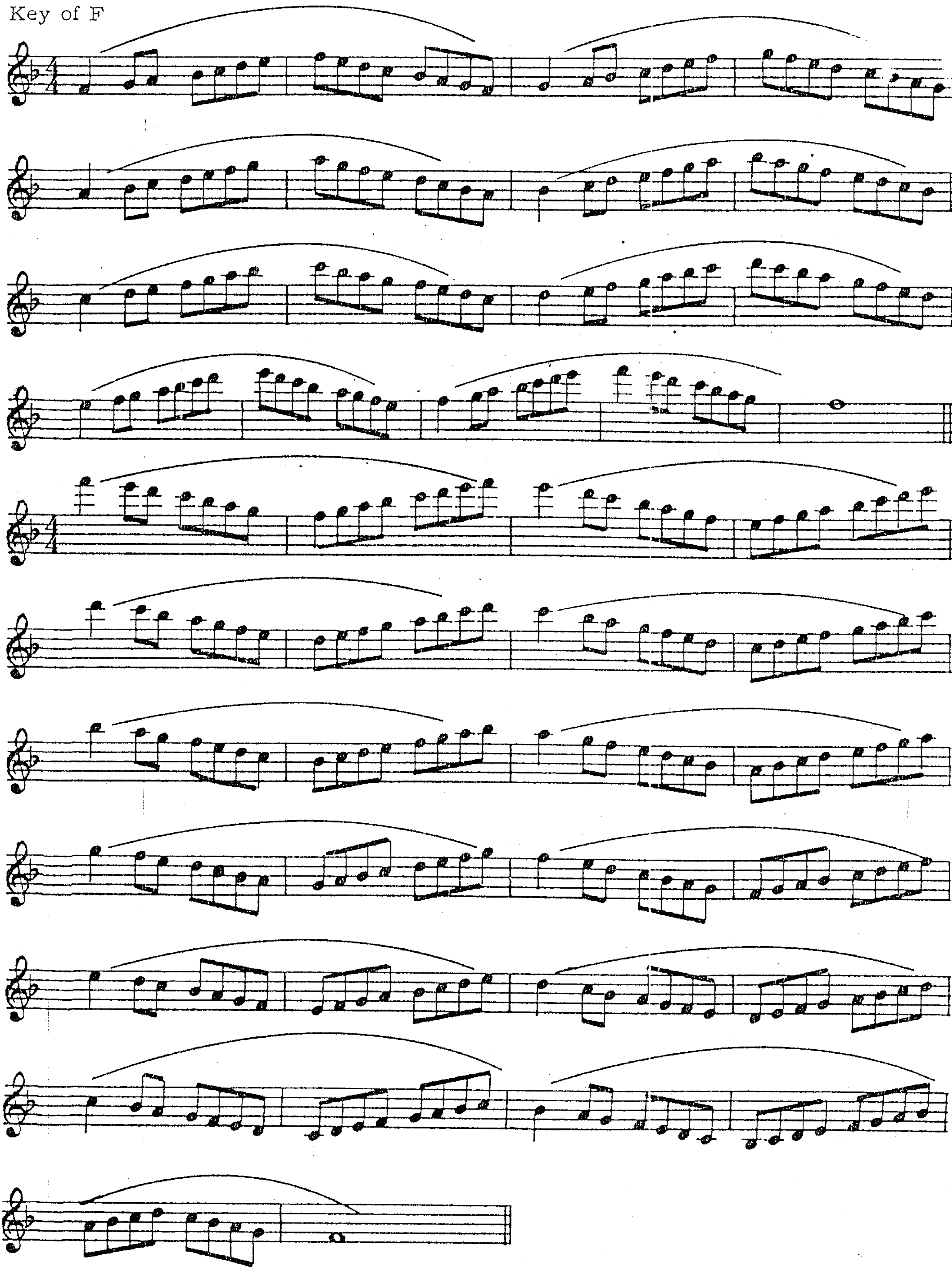
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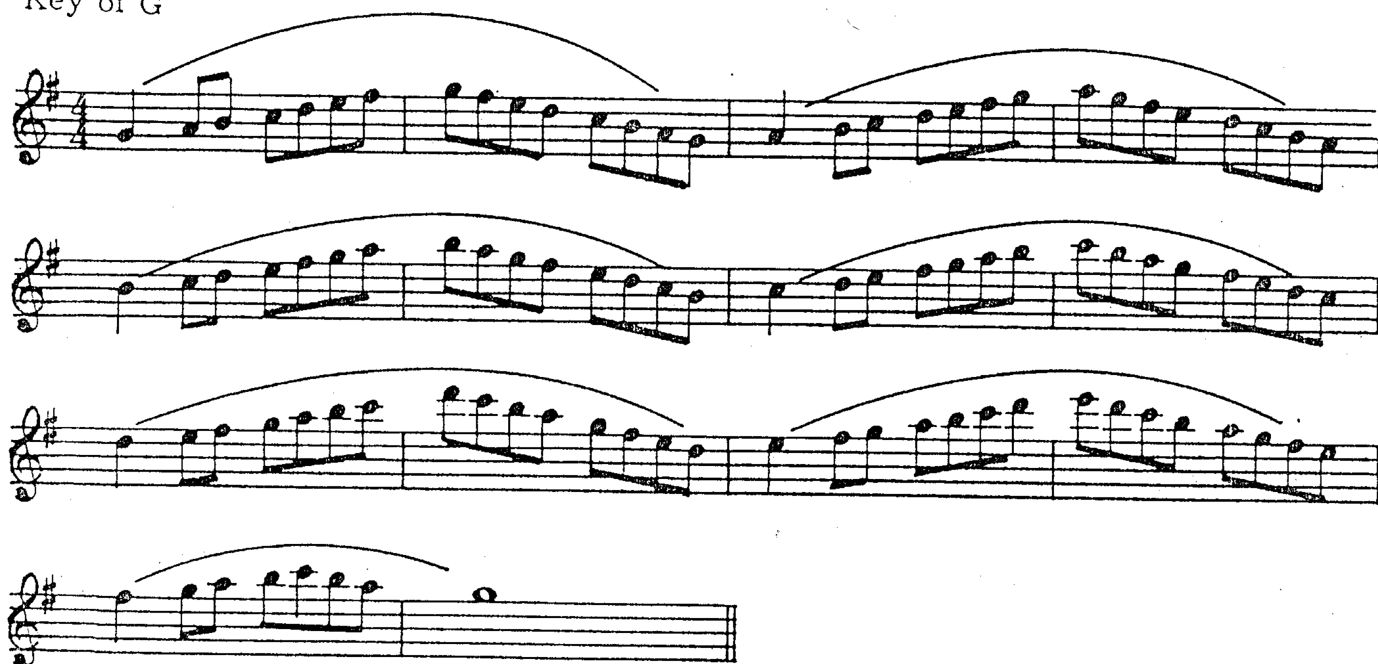


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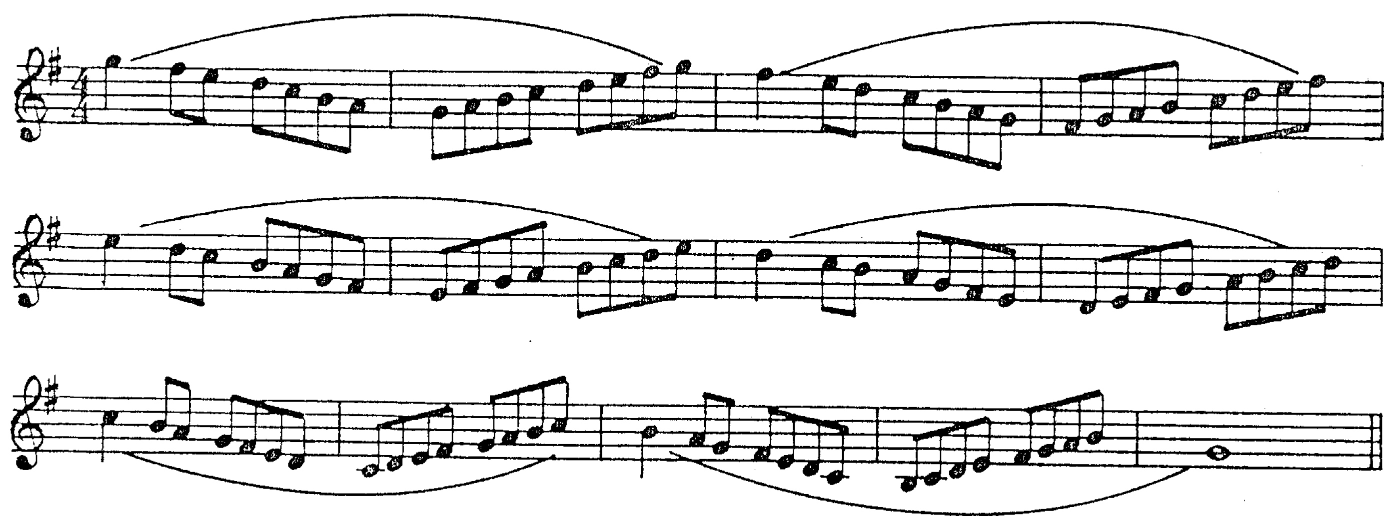
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Key of G
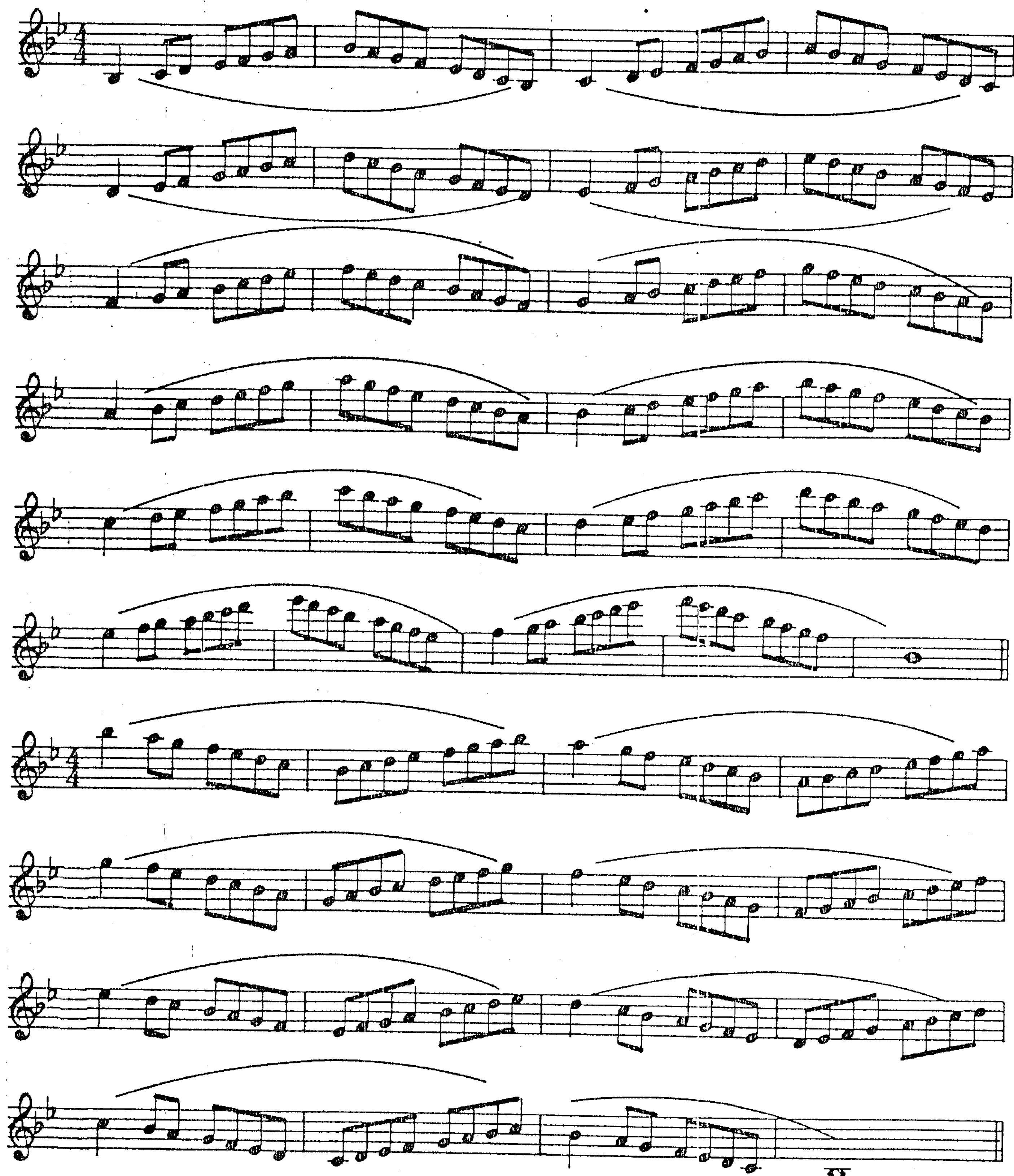
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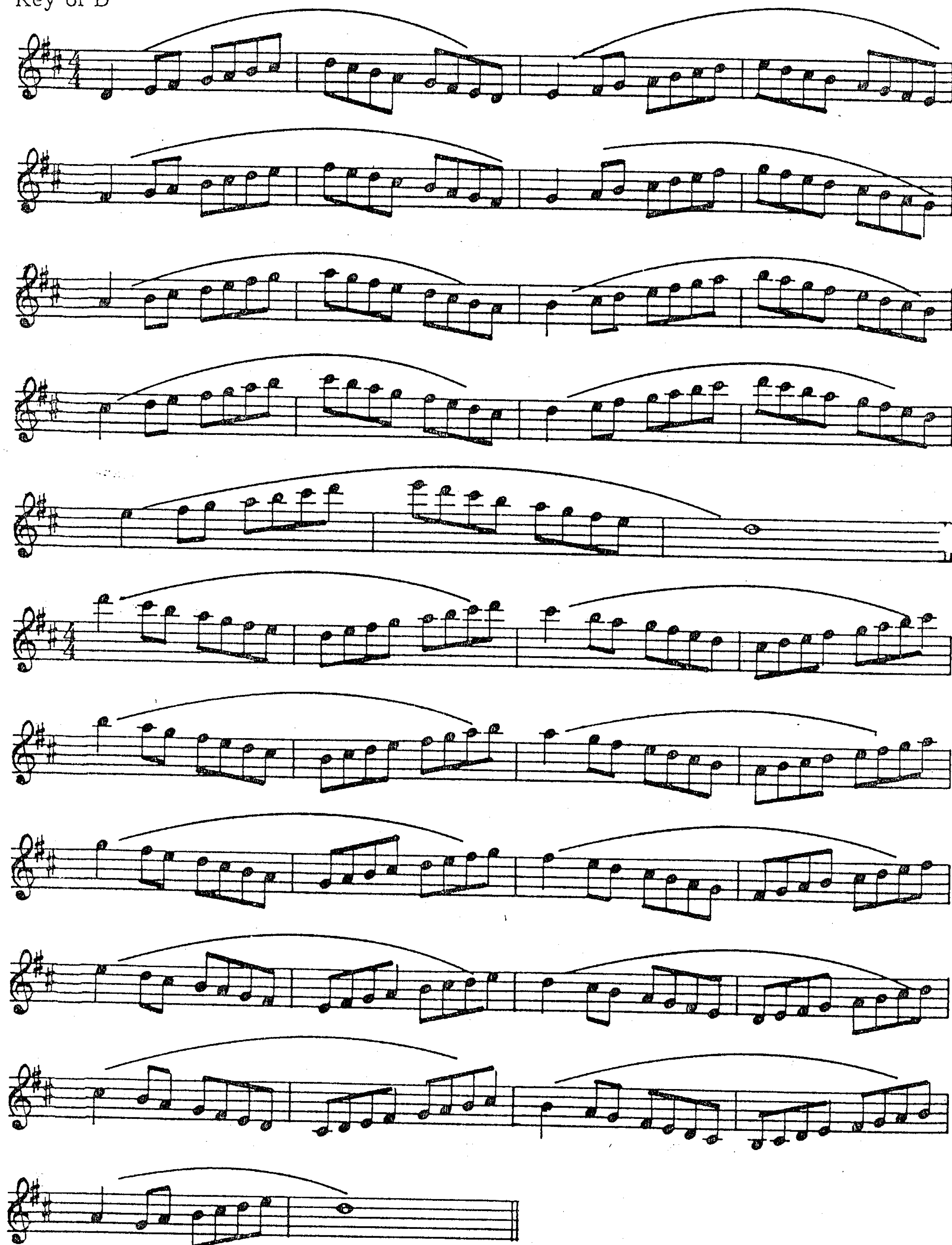




49

Key of B♭



Key of D

50



51

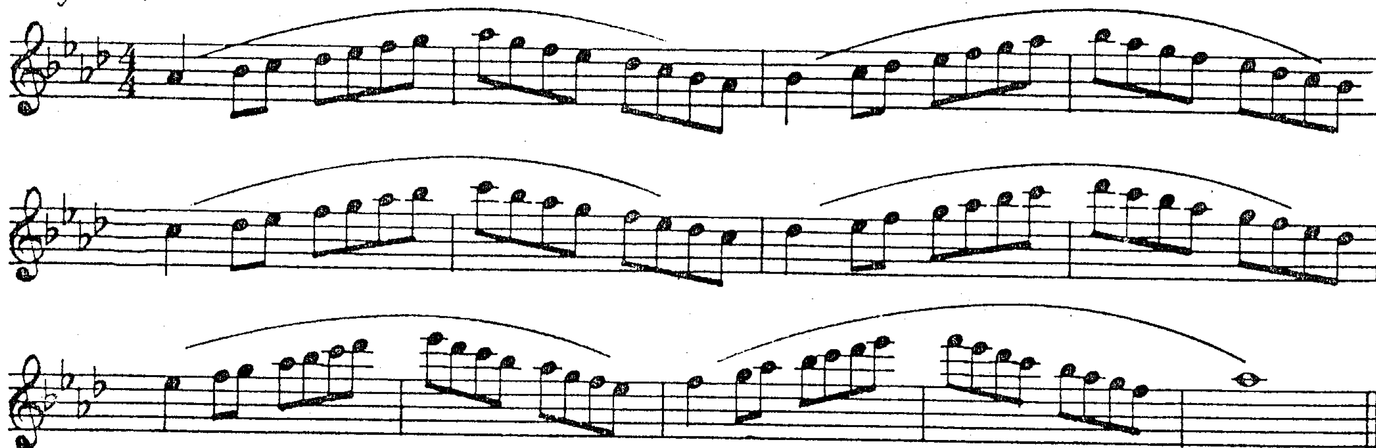
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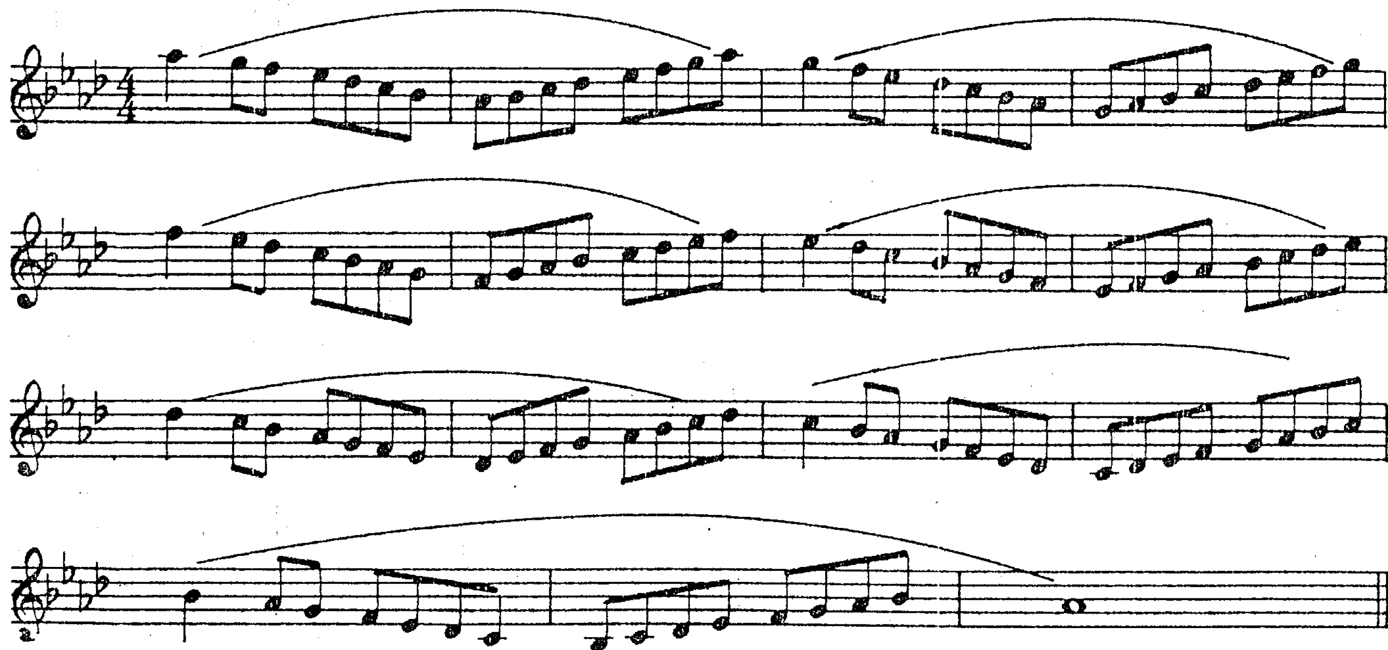
Key of A

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Key of A♭
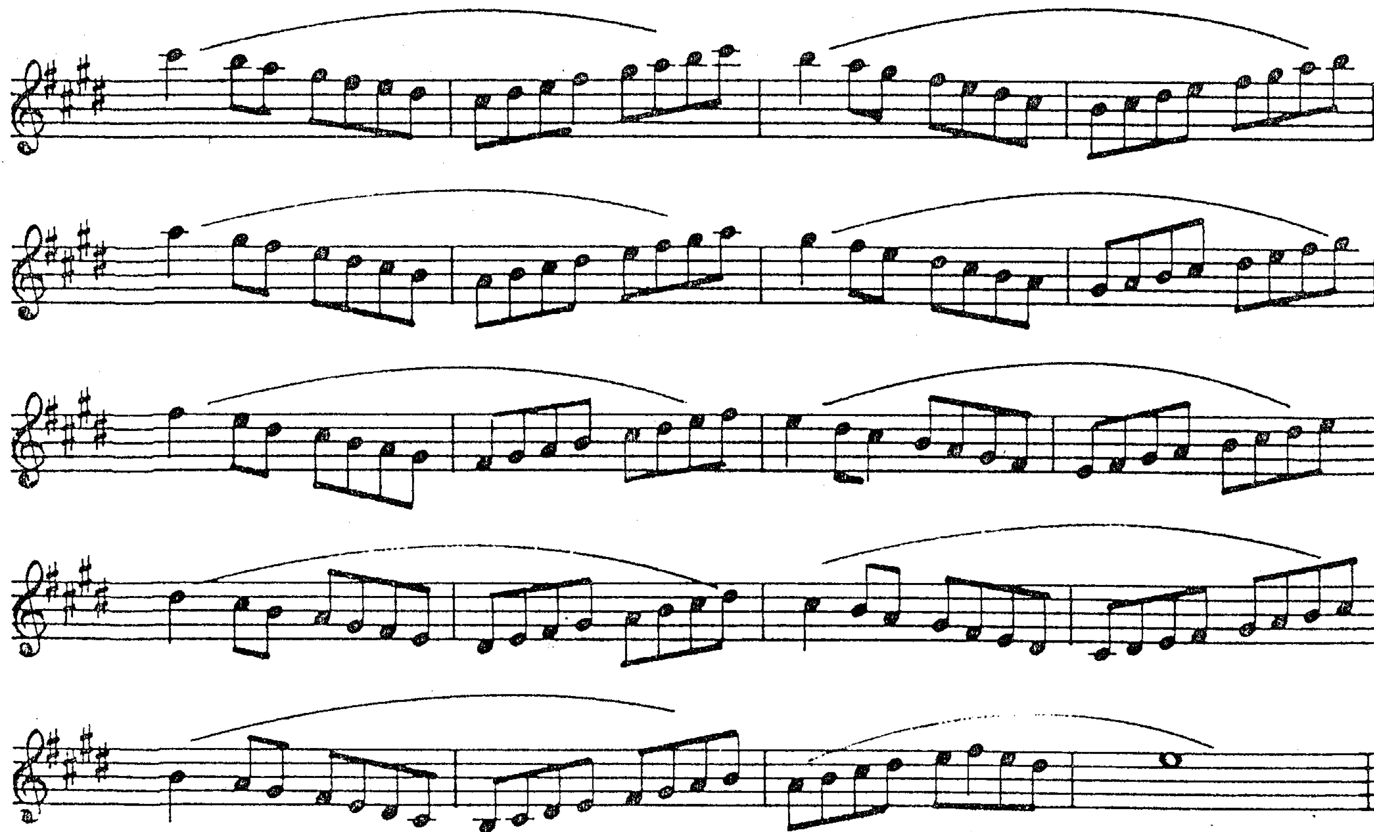
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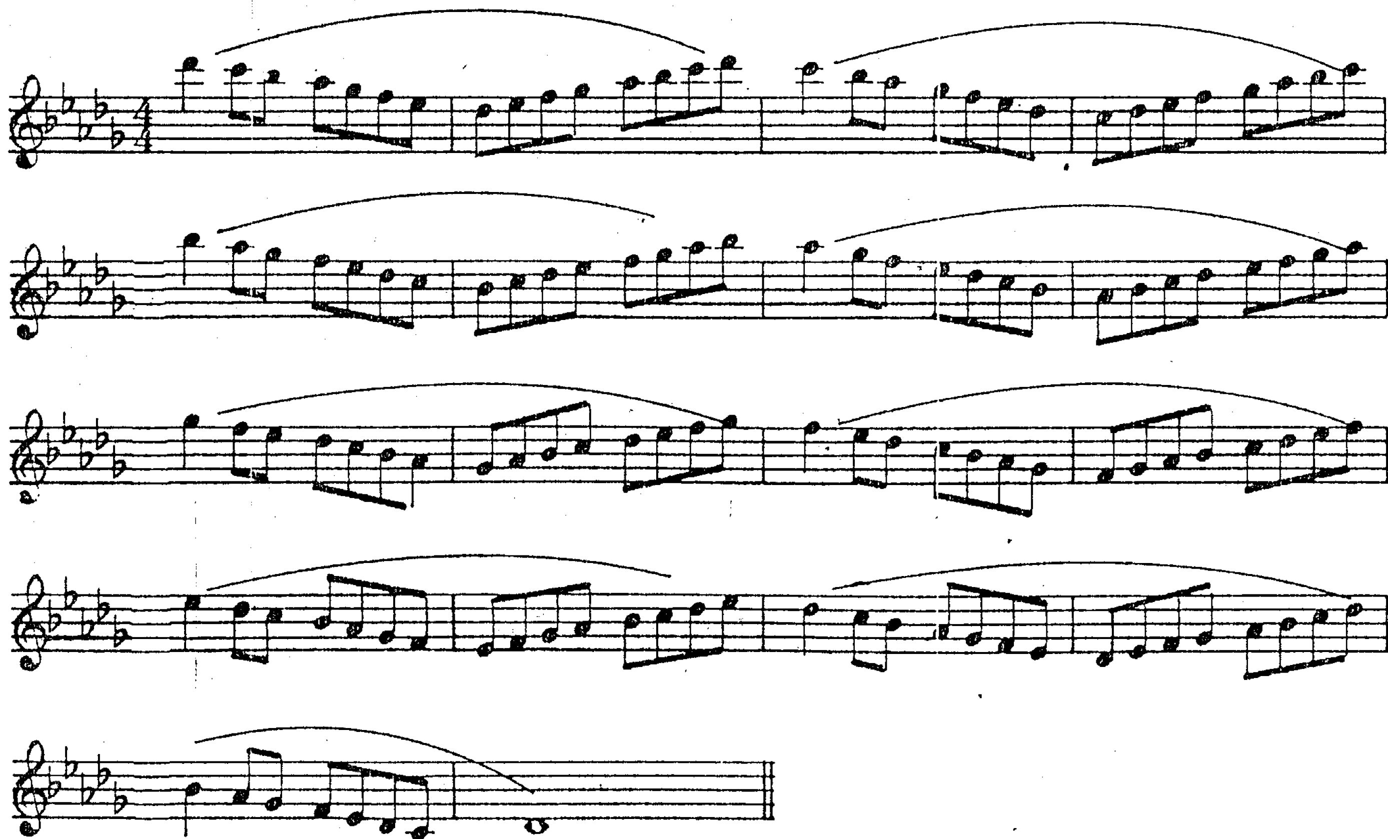




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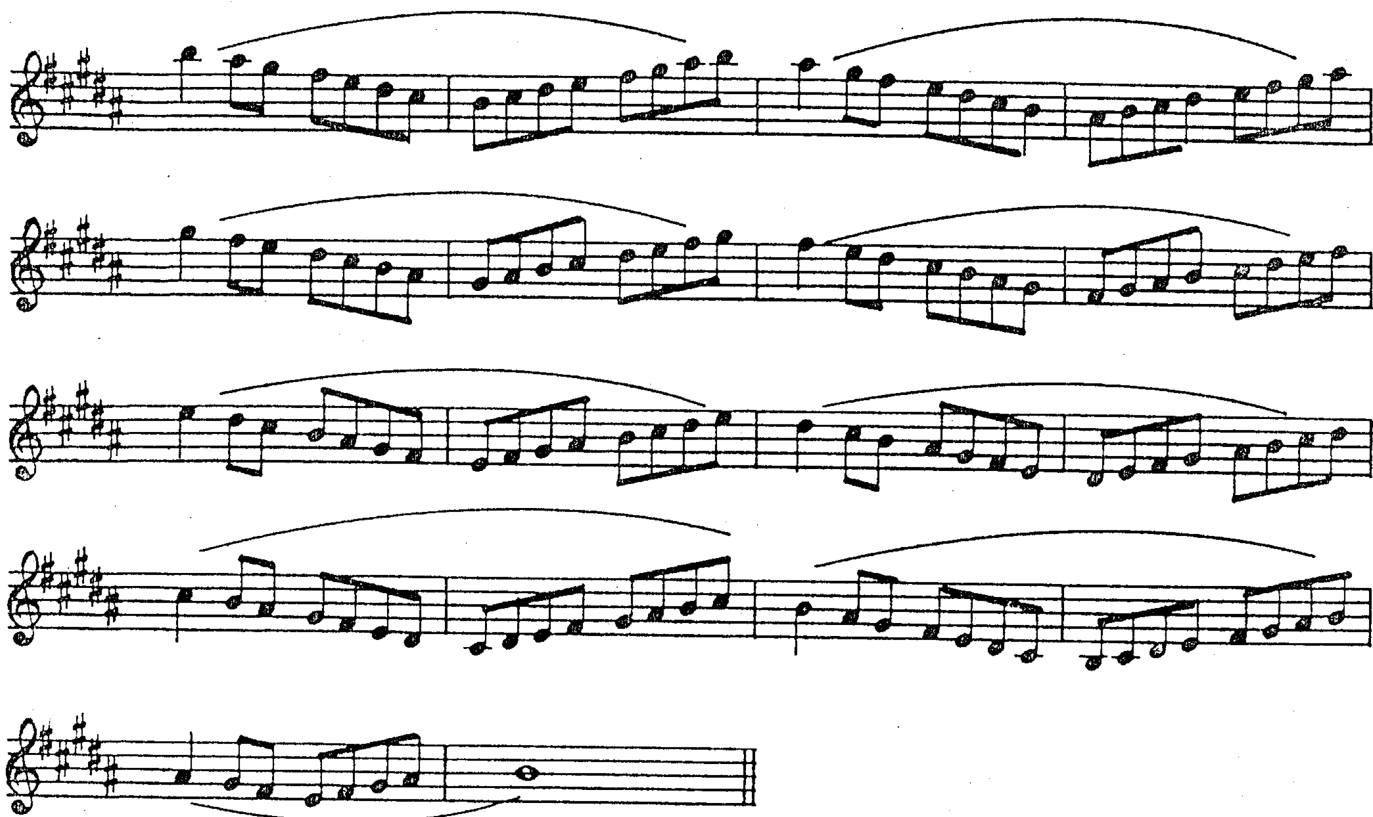
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55 Key of D♭
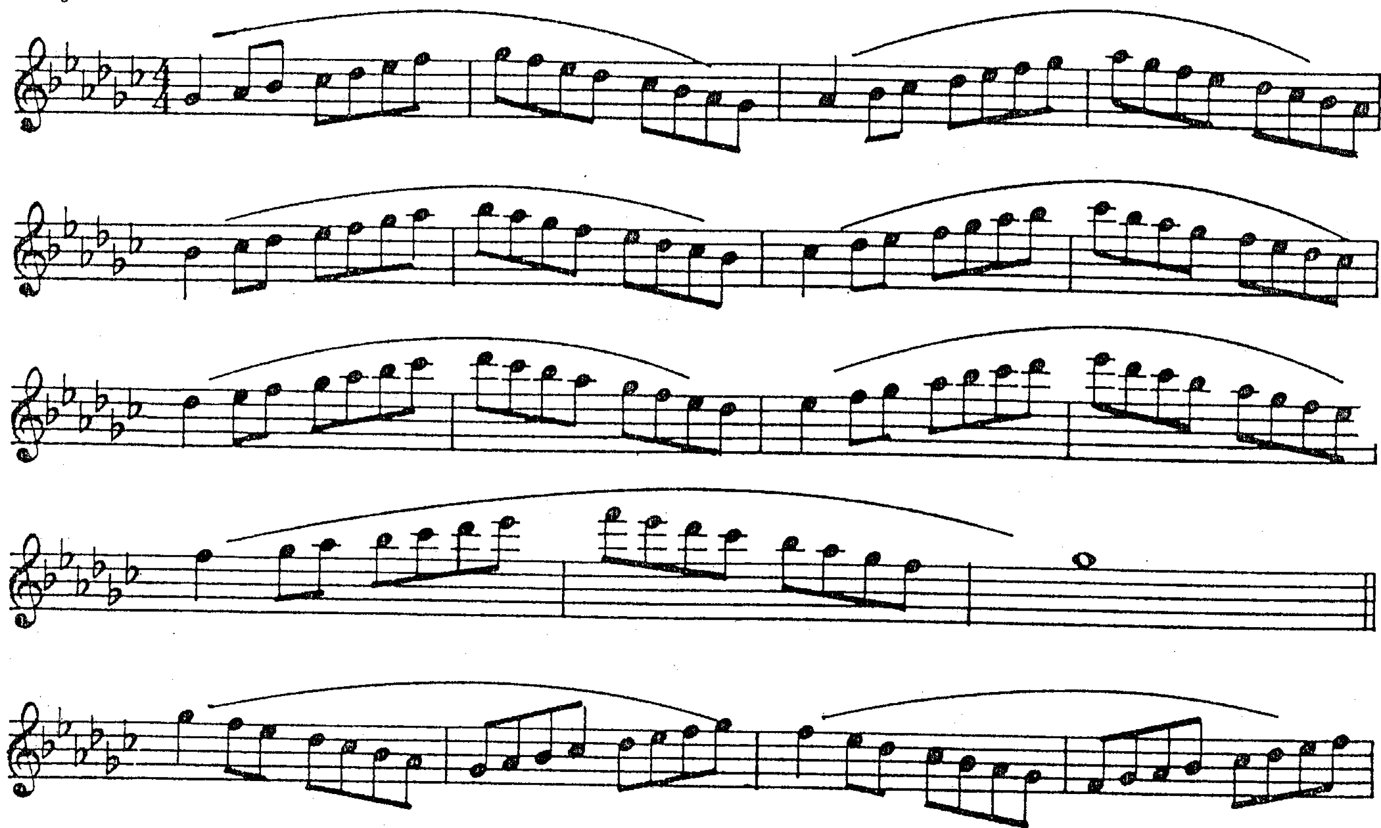


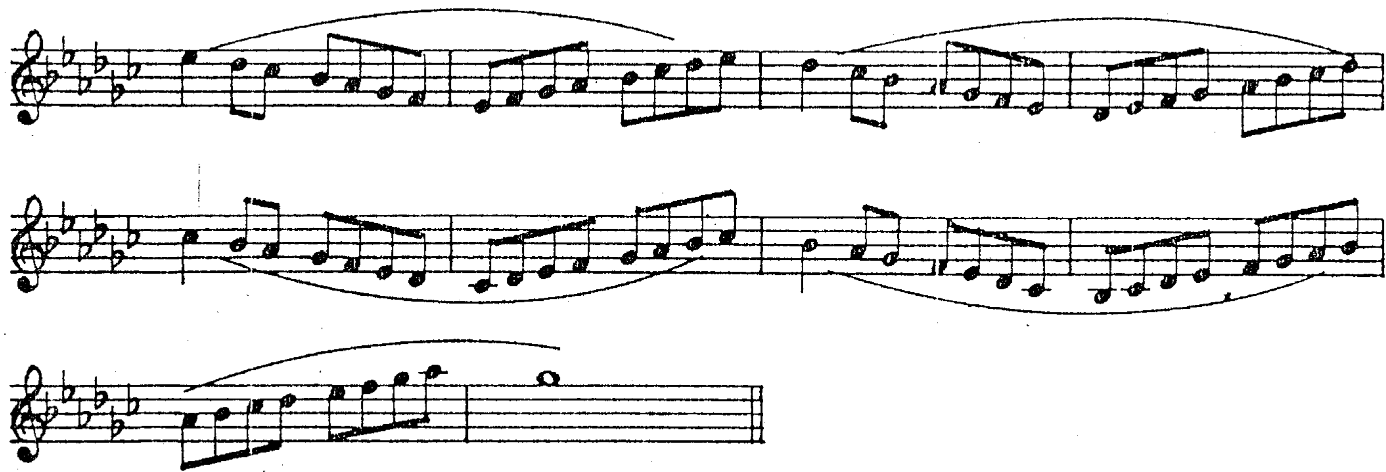
56 Key of B



Key of G♭

57
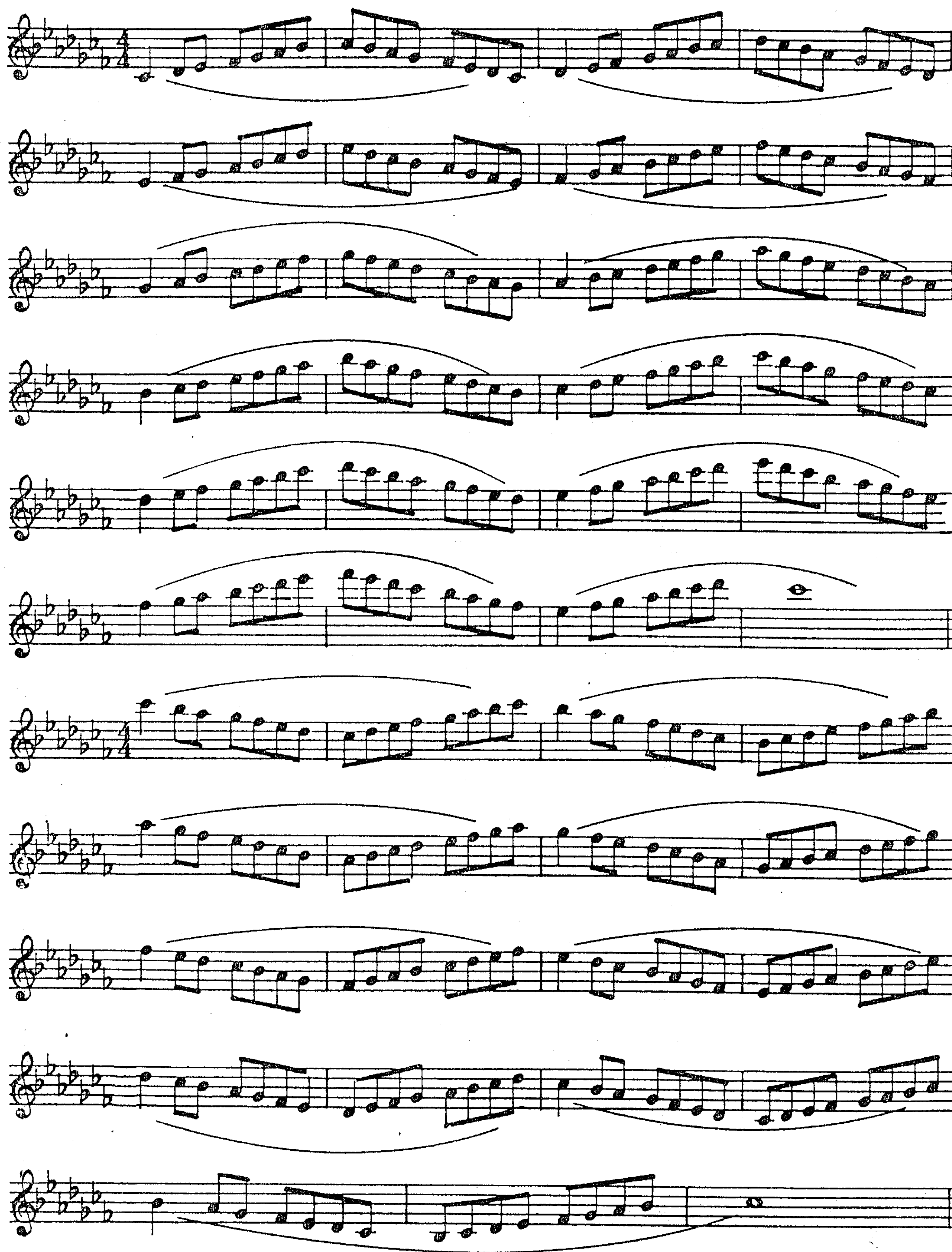




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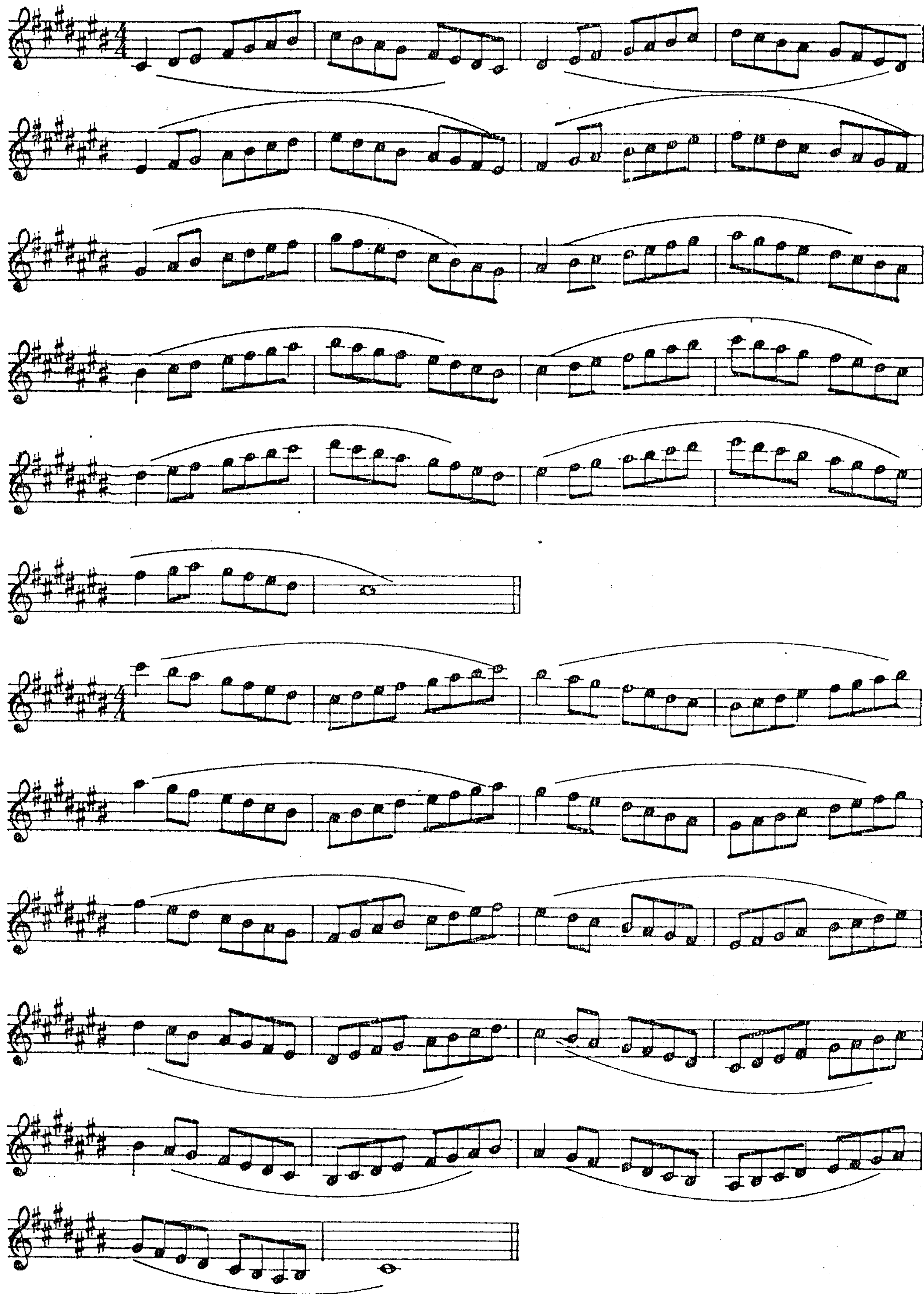
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59

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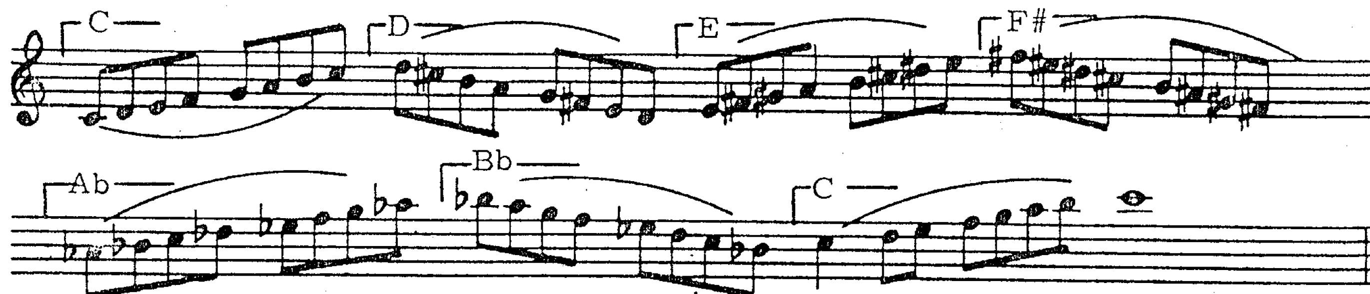


Key of C♯



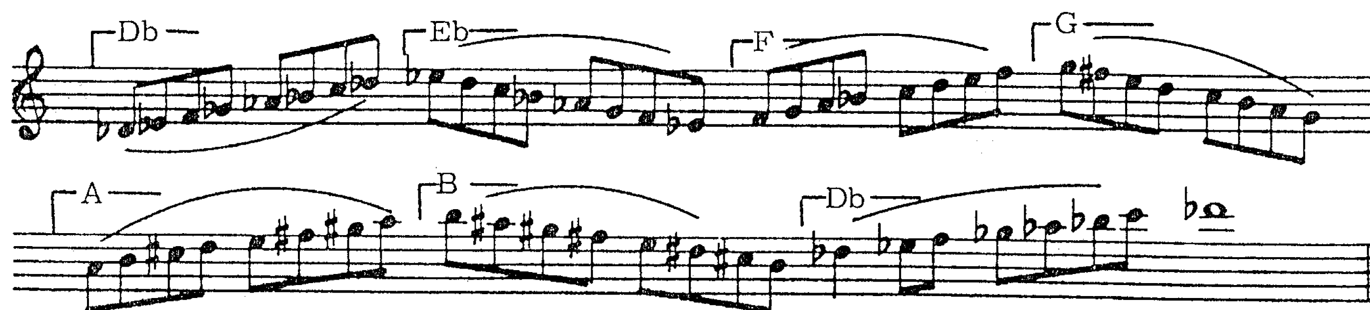
MAJOR SCALES - POLYTONAL VARIATIONS

(see author's notes)

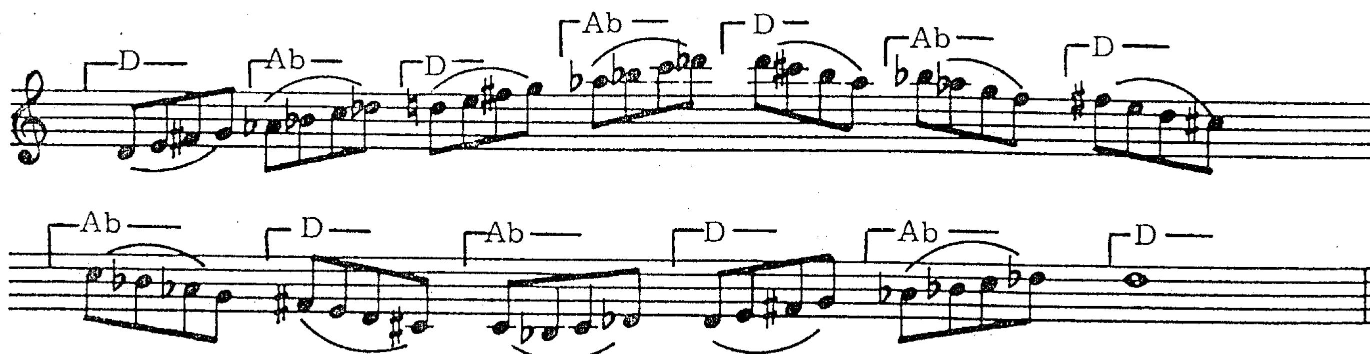
61



62



63



64

A F Db

Bb A

65

Bb G E C# Db Bb

E

66

G Db Bb G Db

G

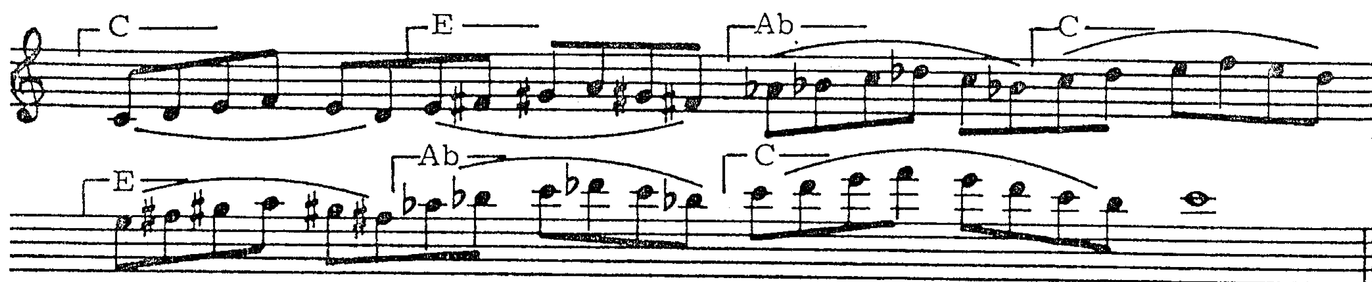
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C Gb C

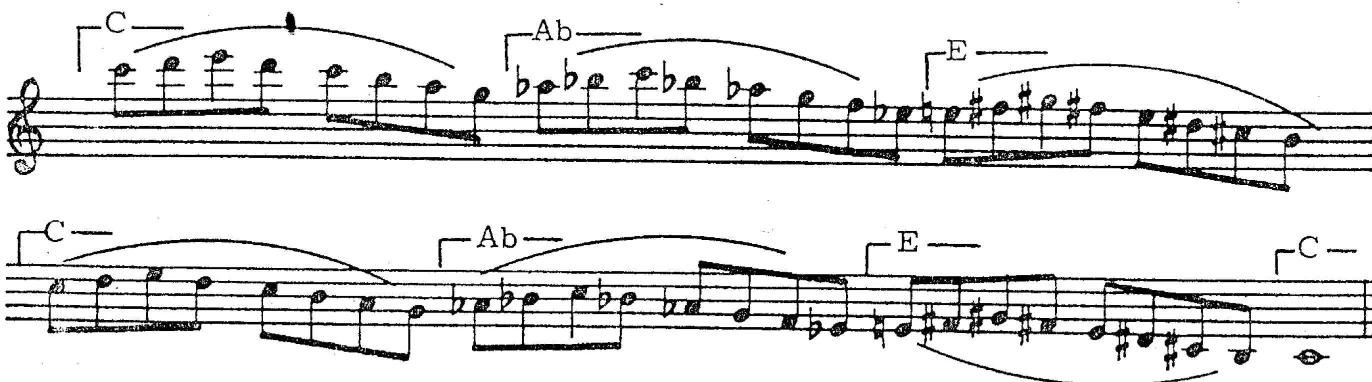
Gb C Gb

C Gb C Gb C

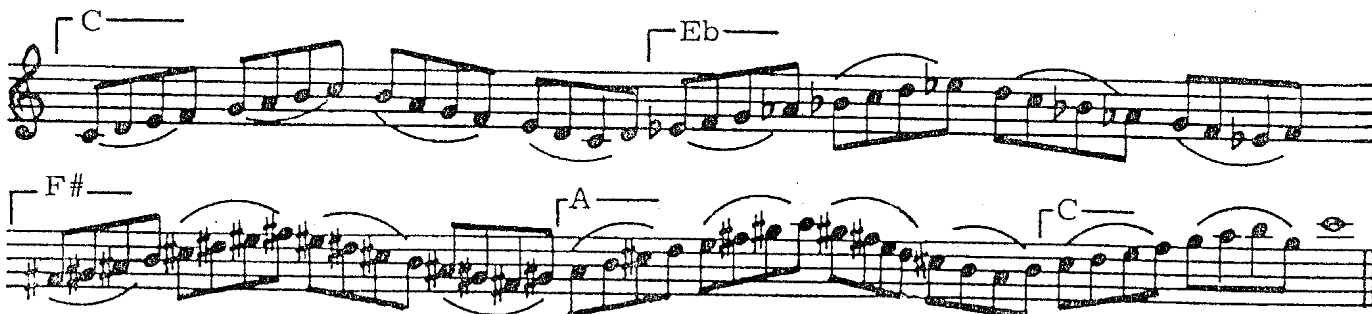
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C E Ab C
E Ab C
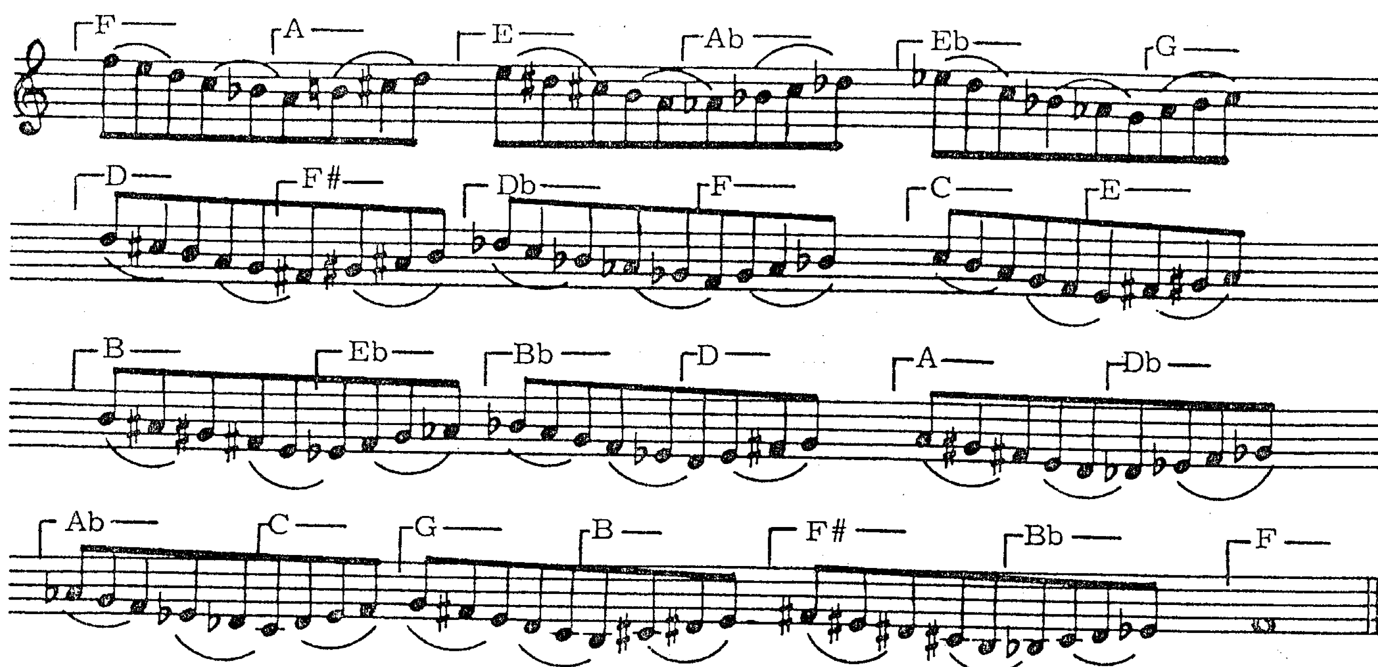
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C Ab E
C Ab E C

70
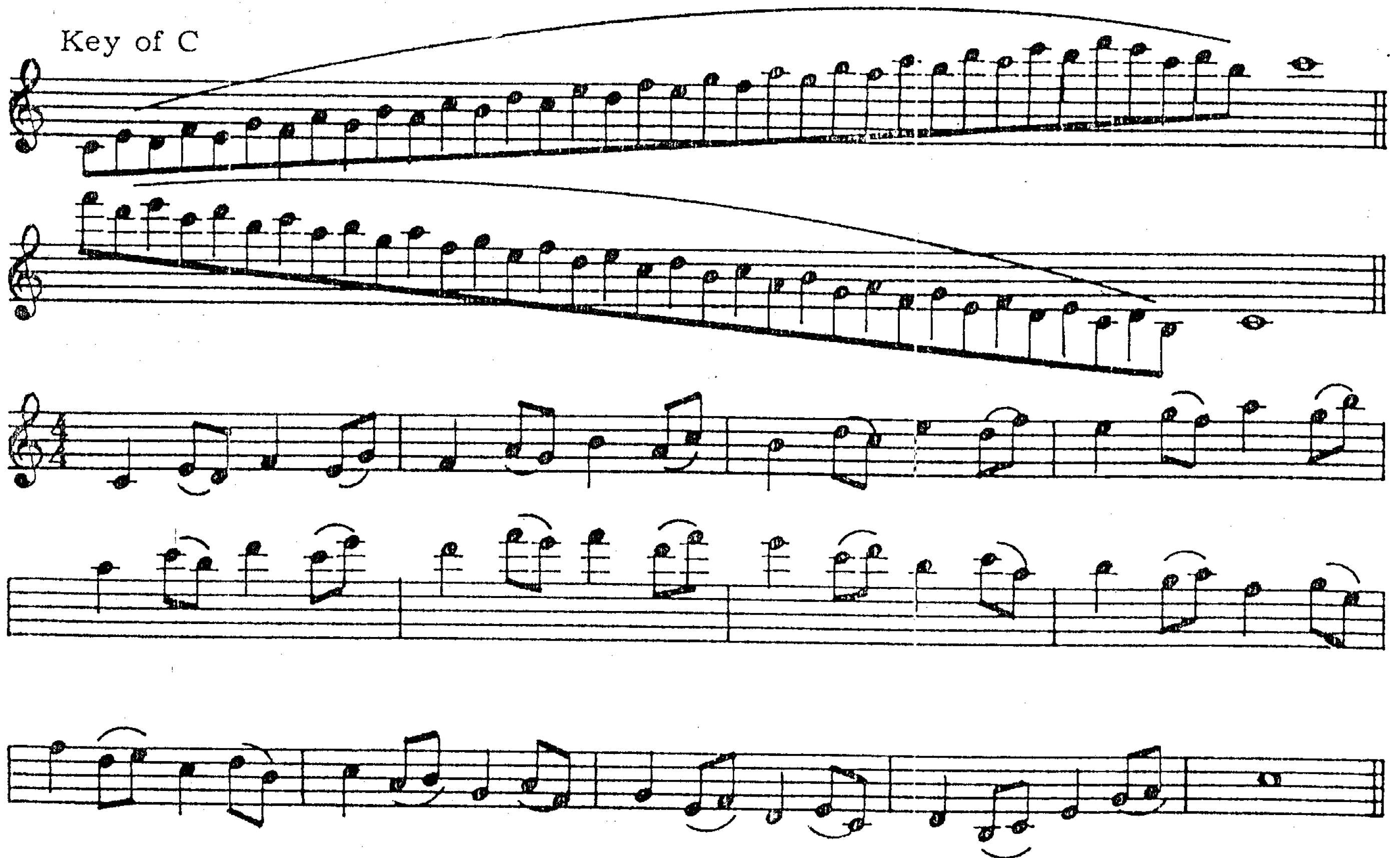

C Eb
F# A C
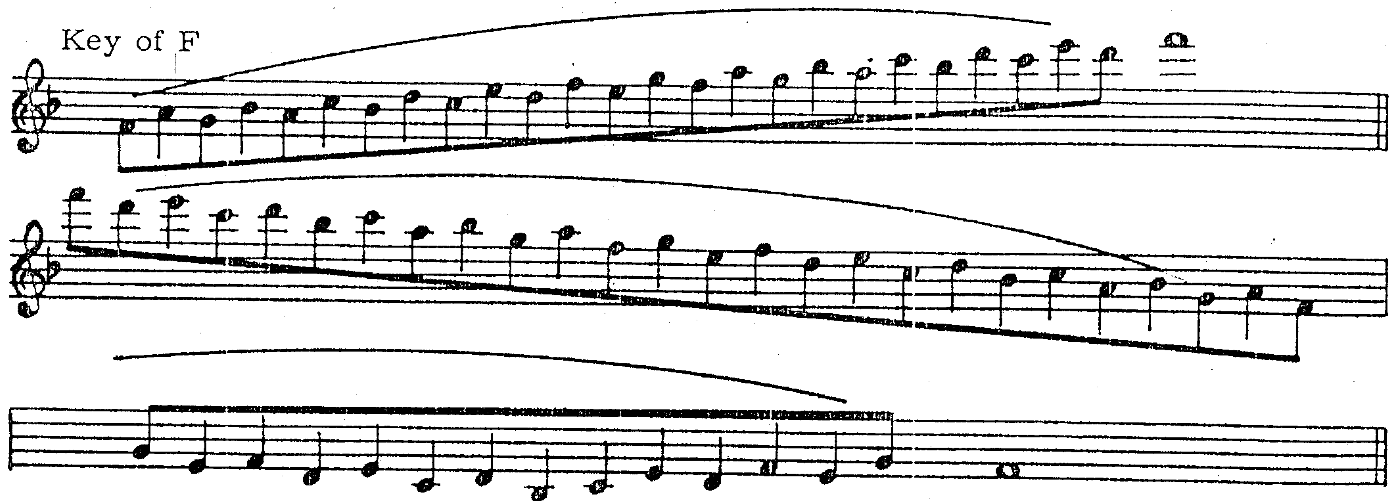
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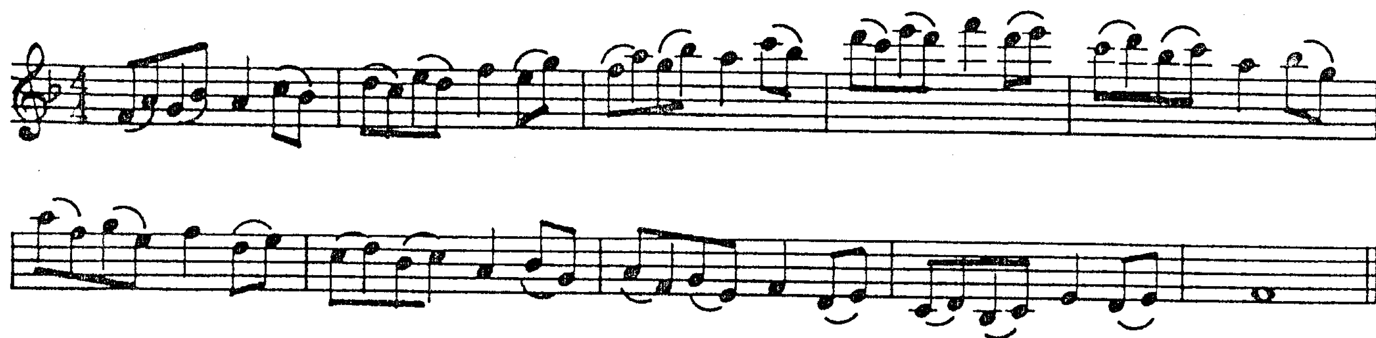

F A E Ab Eb G
D F# Db F C E
B Eb Bb D A Db
Ab C G B F# Bb F

Section II

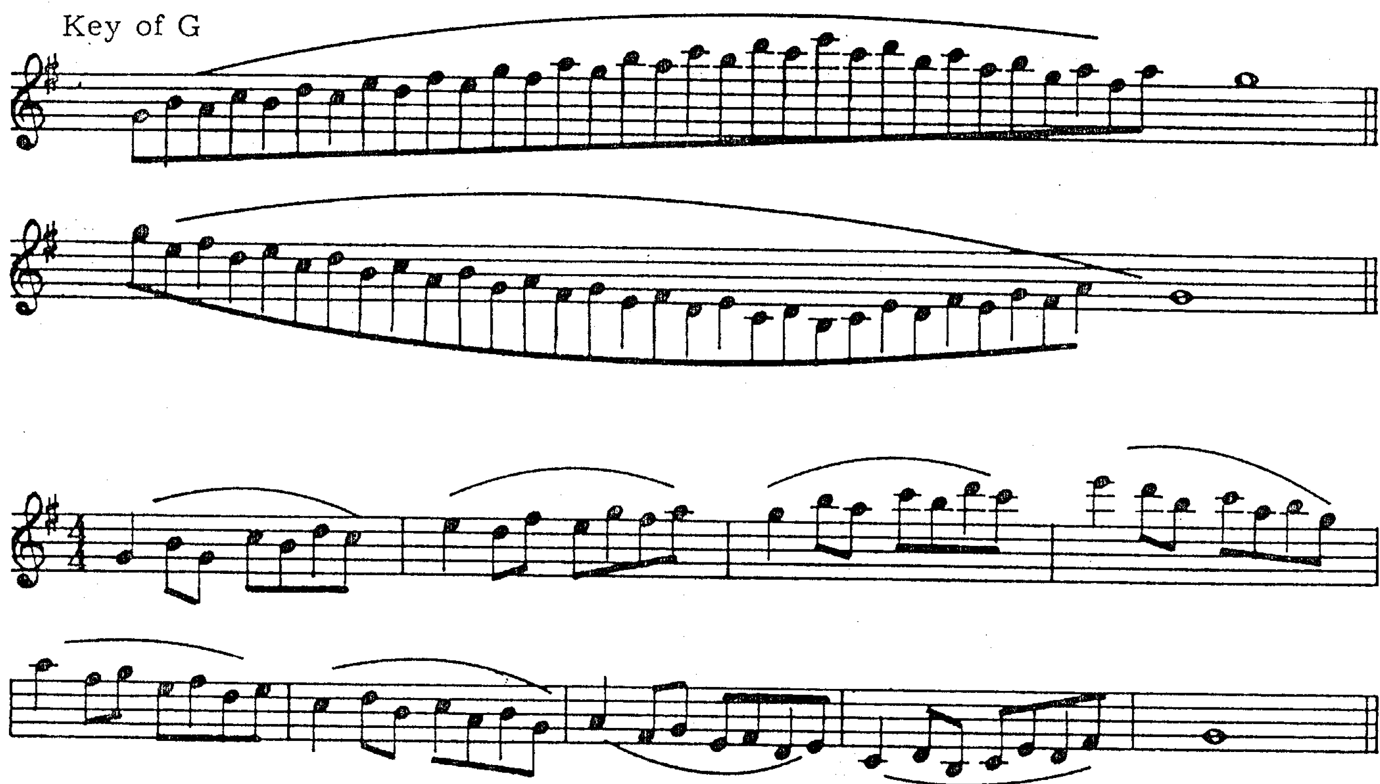
DIADS - TONAL VARIATIONS
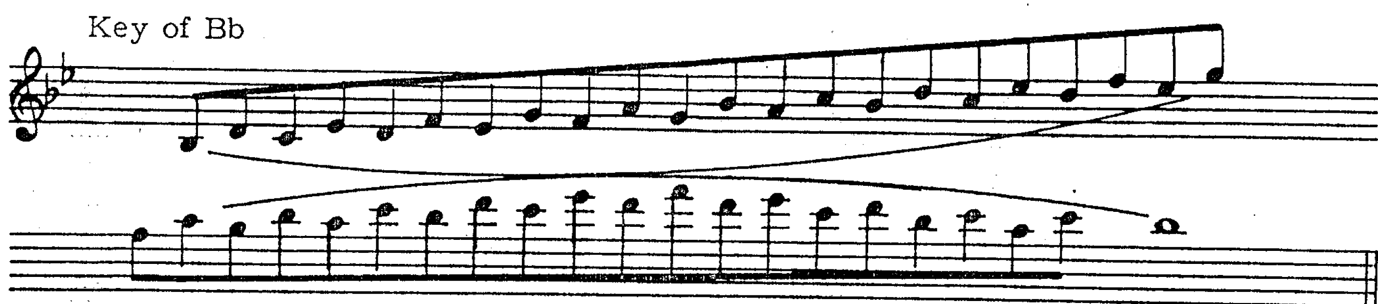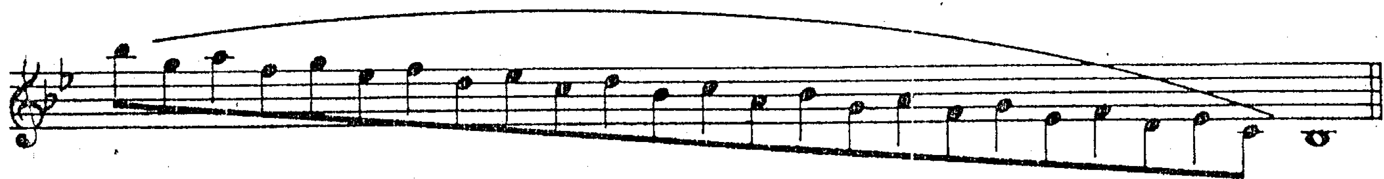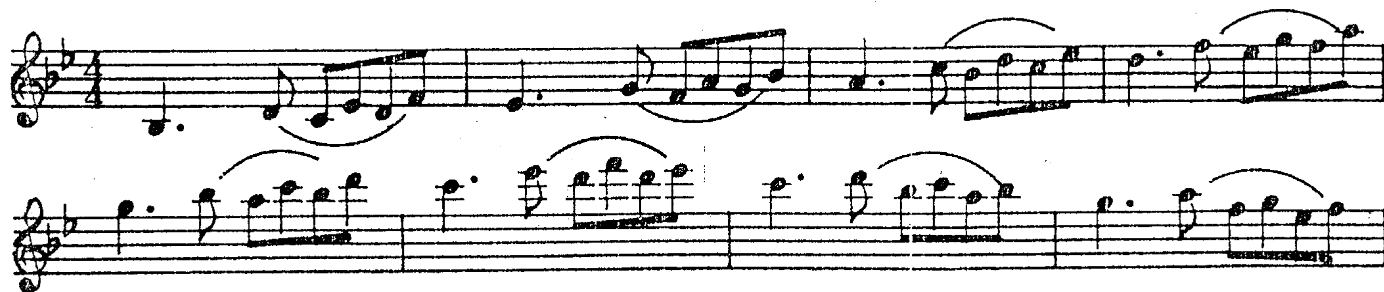






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75



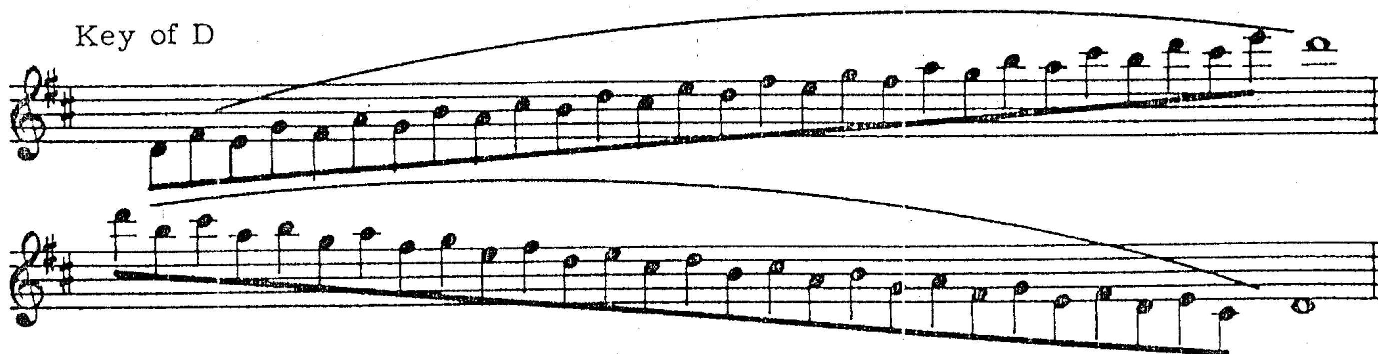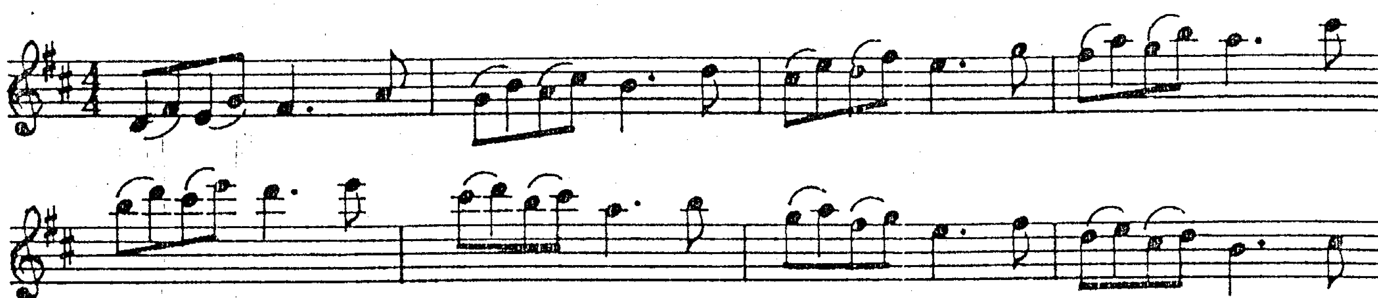






76

Key of D

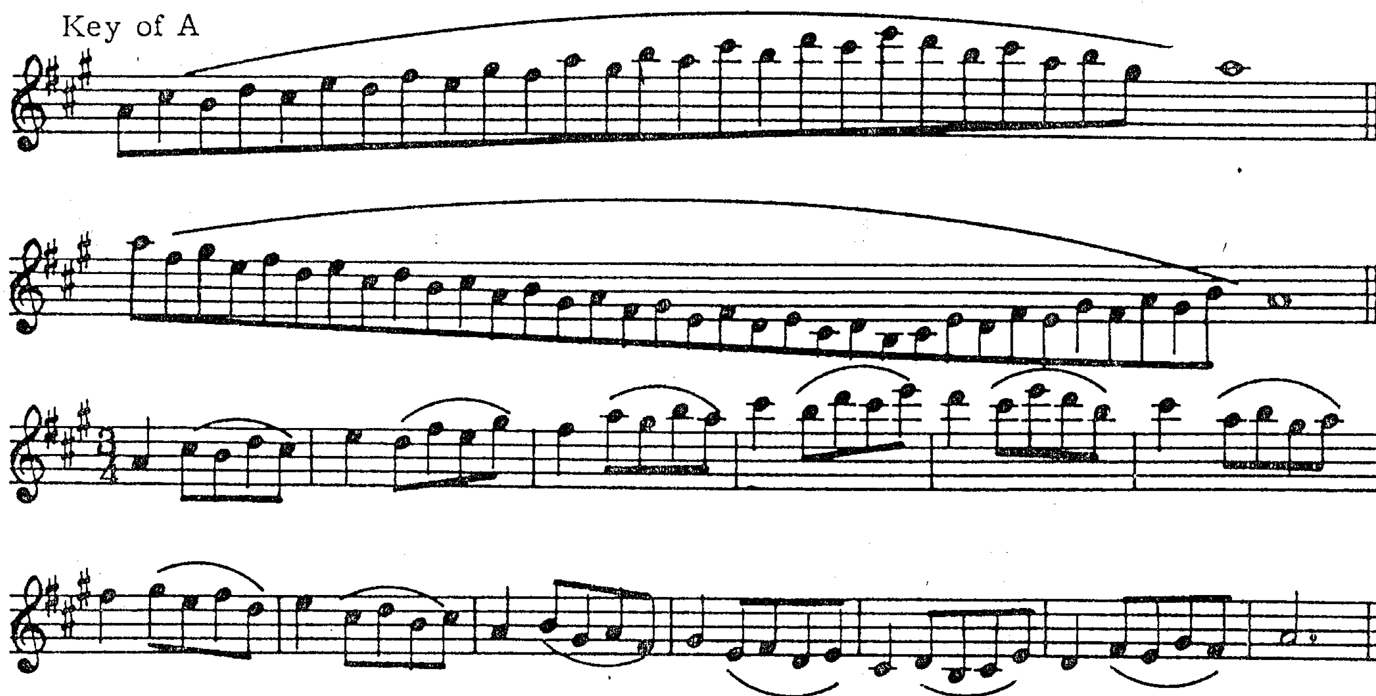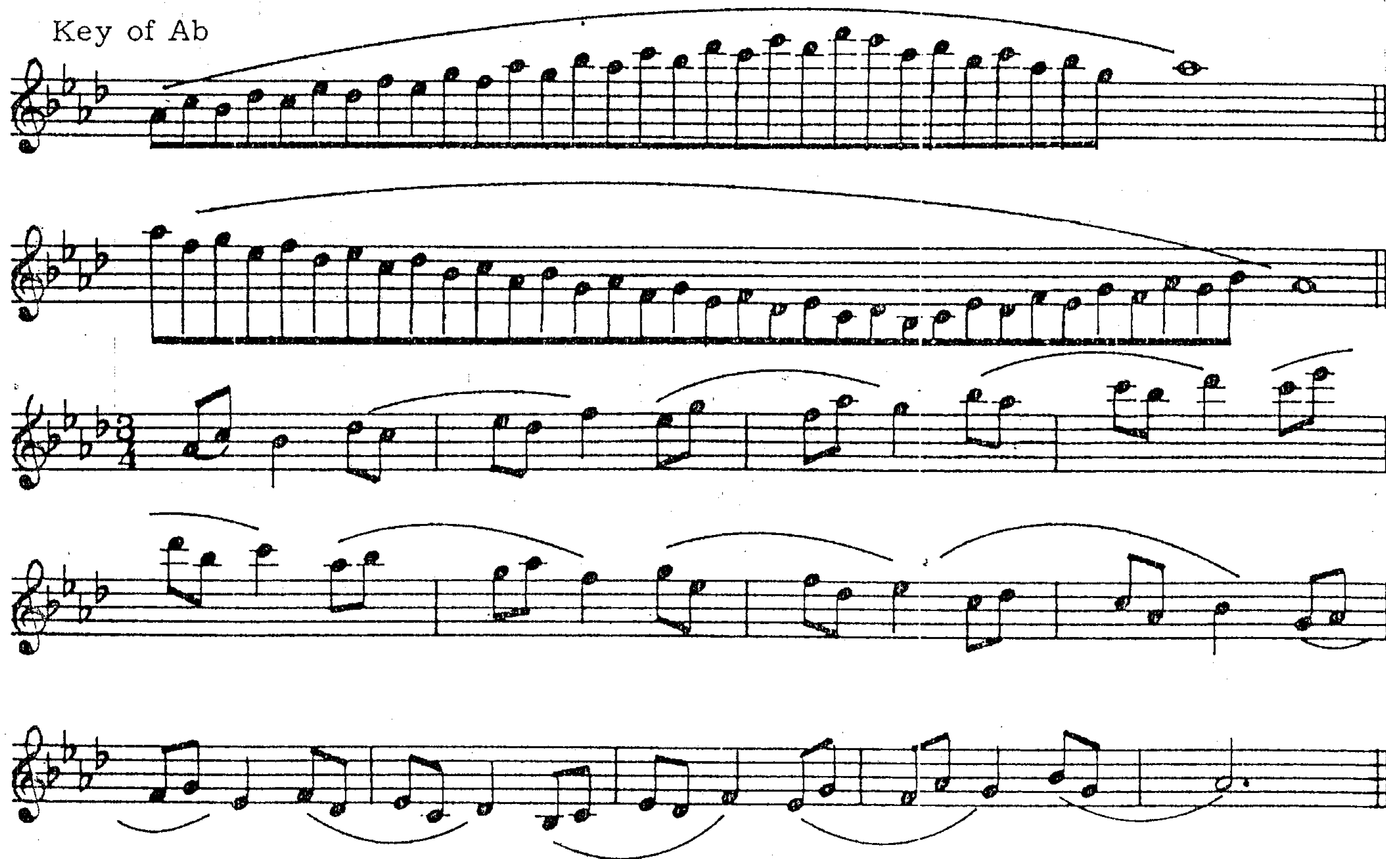






77 Key of Eb
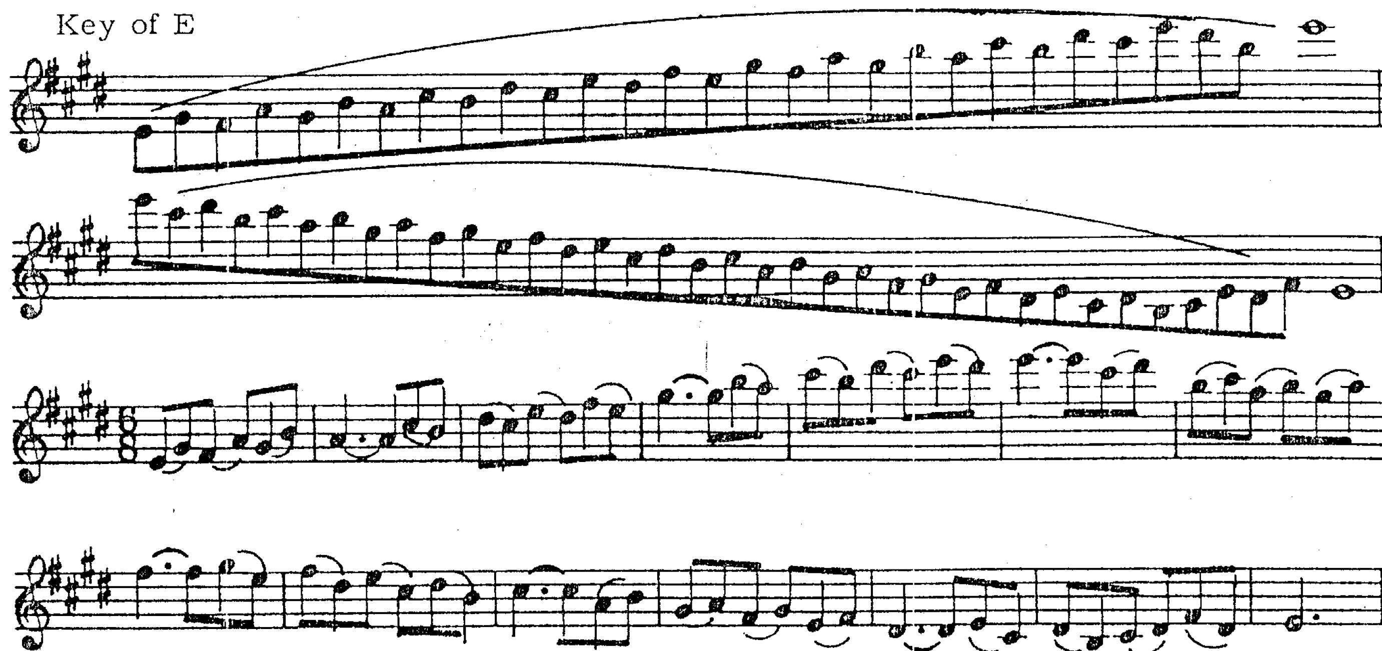
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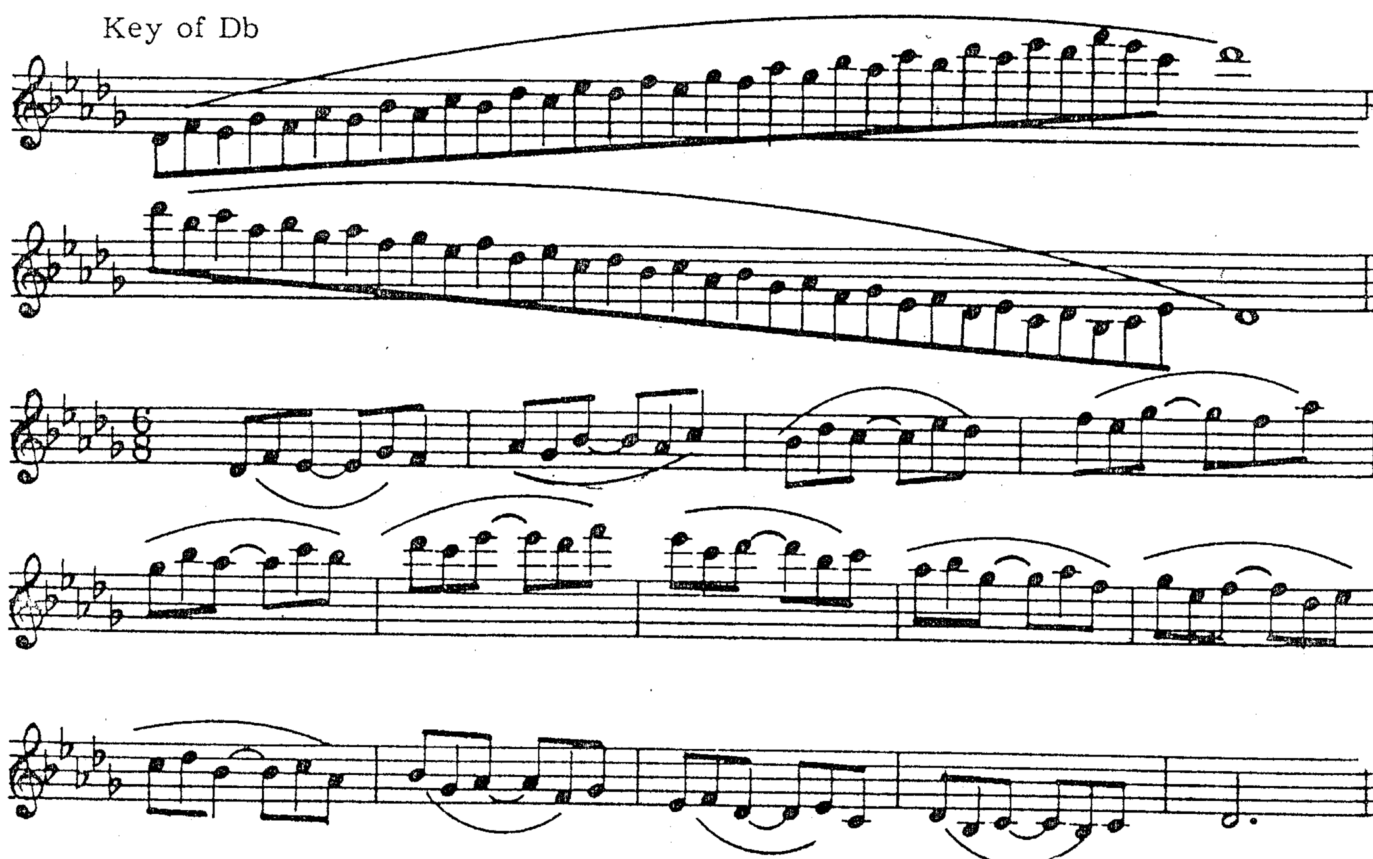


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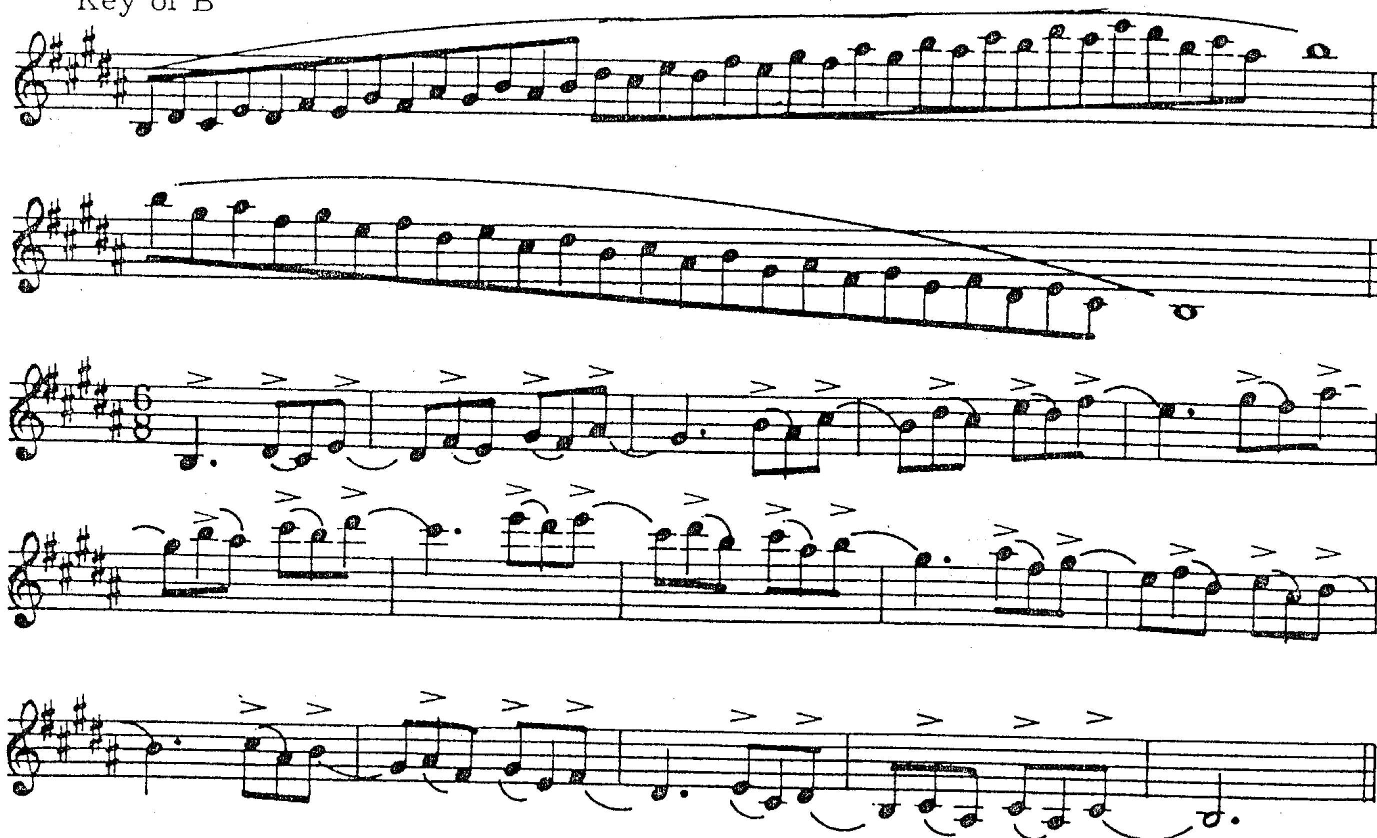


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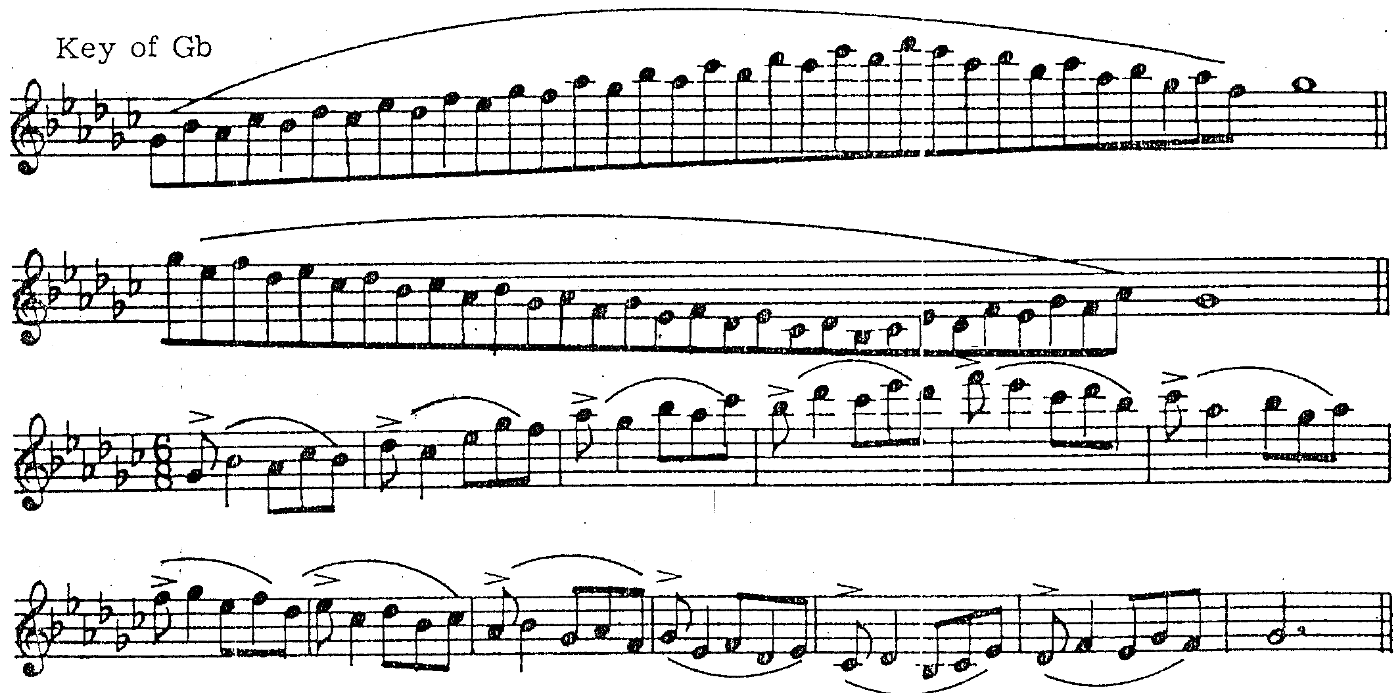


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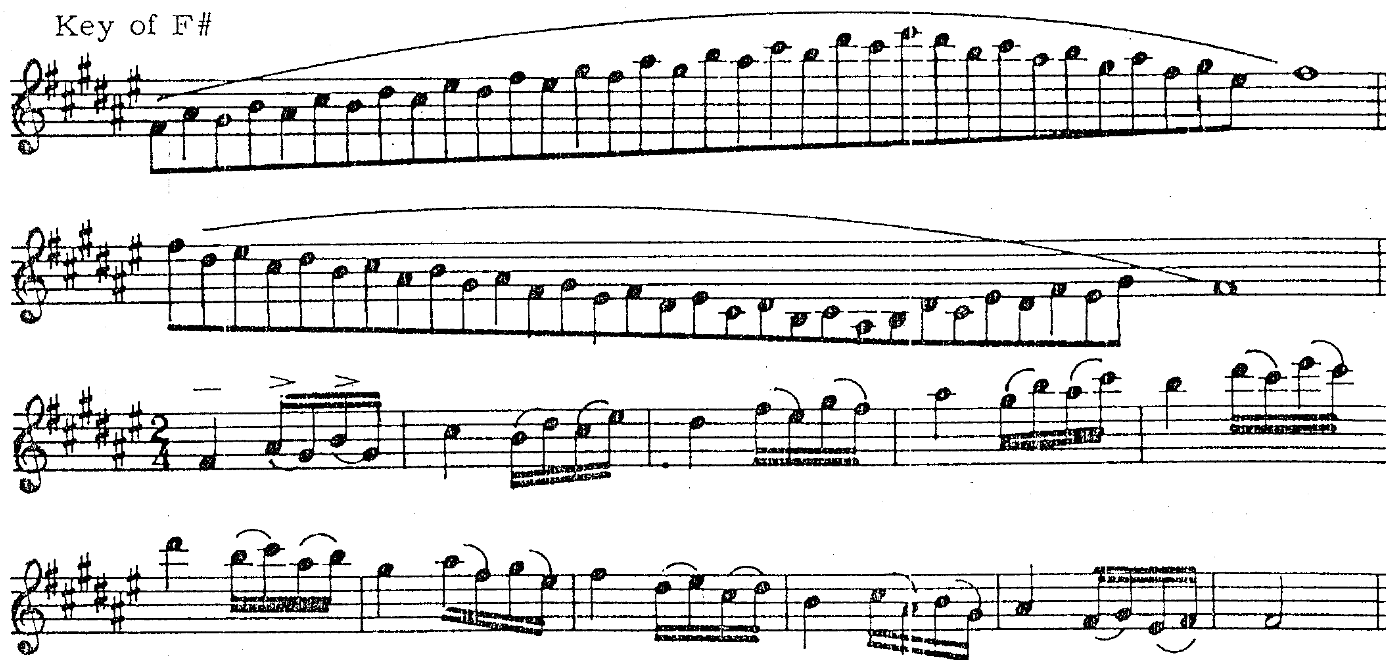


83

Key of Gb

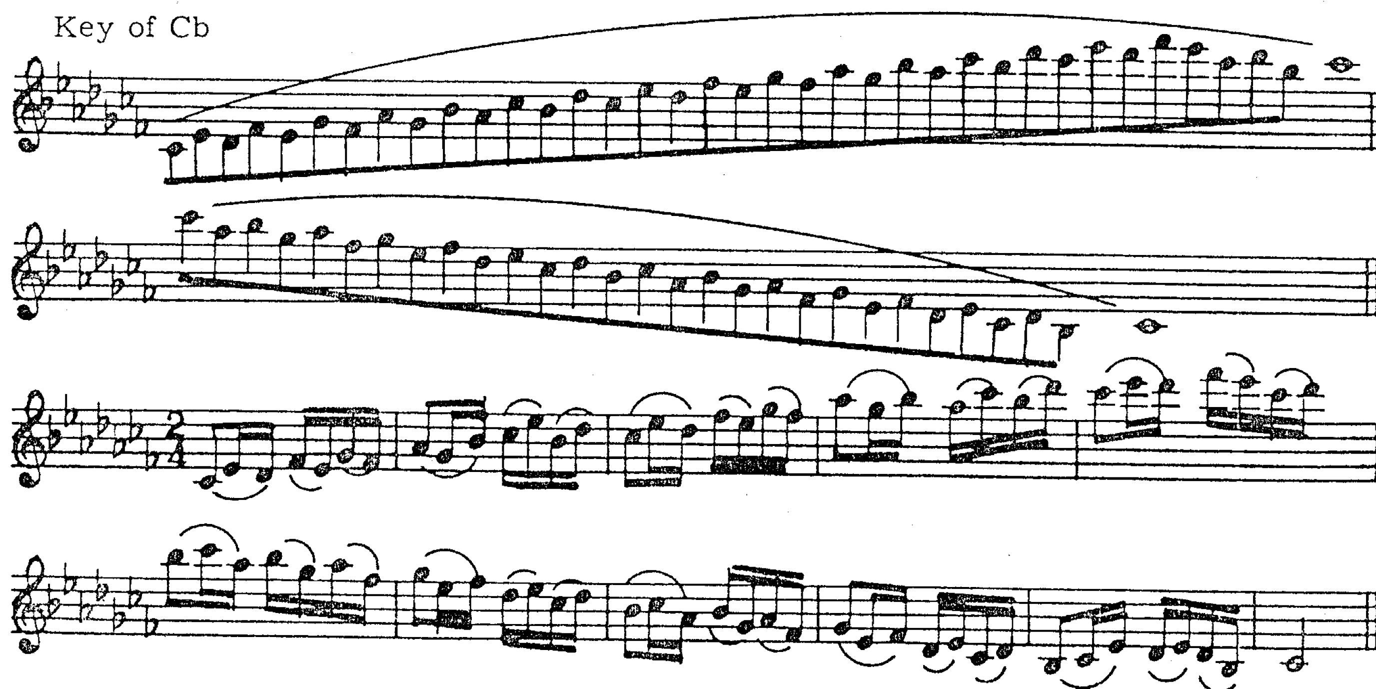


84

Key of F#



85 Key of Cb



86 Key of C#

DIADS - POLYTONAL VARIATIONS

(see author's notes)

87

C — E — Ab — C —
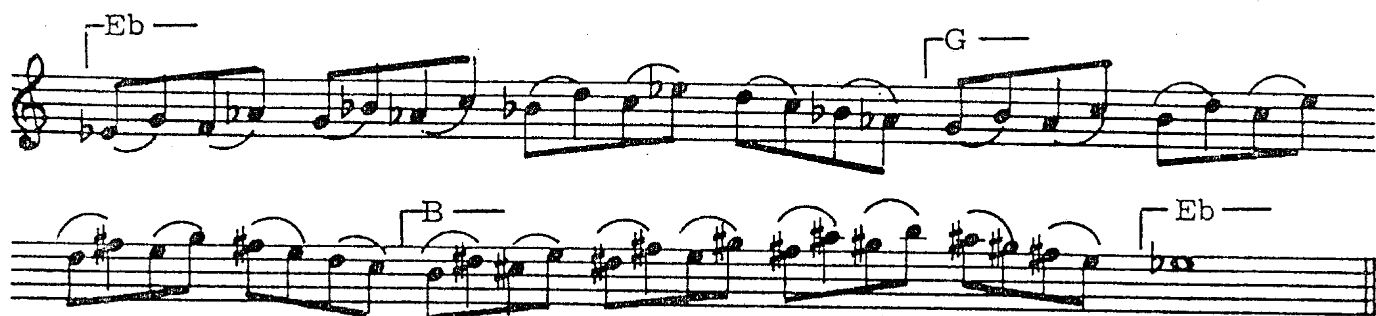
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Db — F — A Db

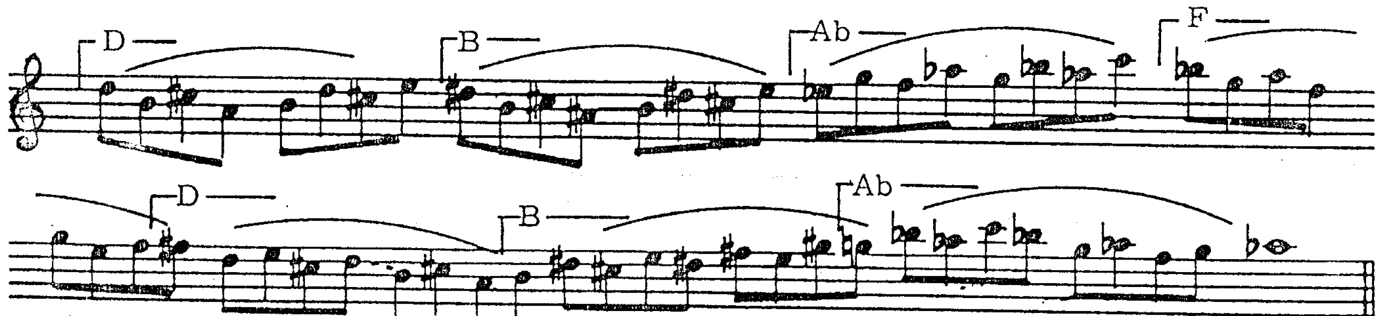
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D — F# — Bb — D —

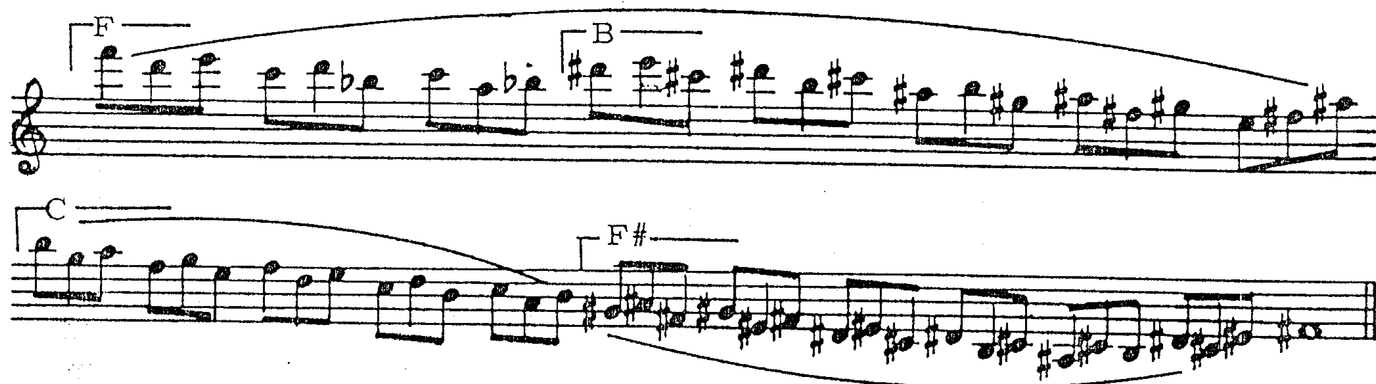
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Eb
G
B
Eb
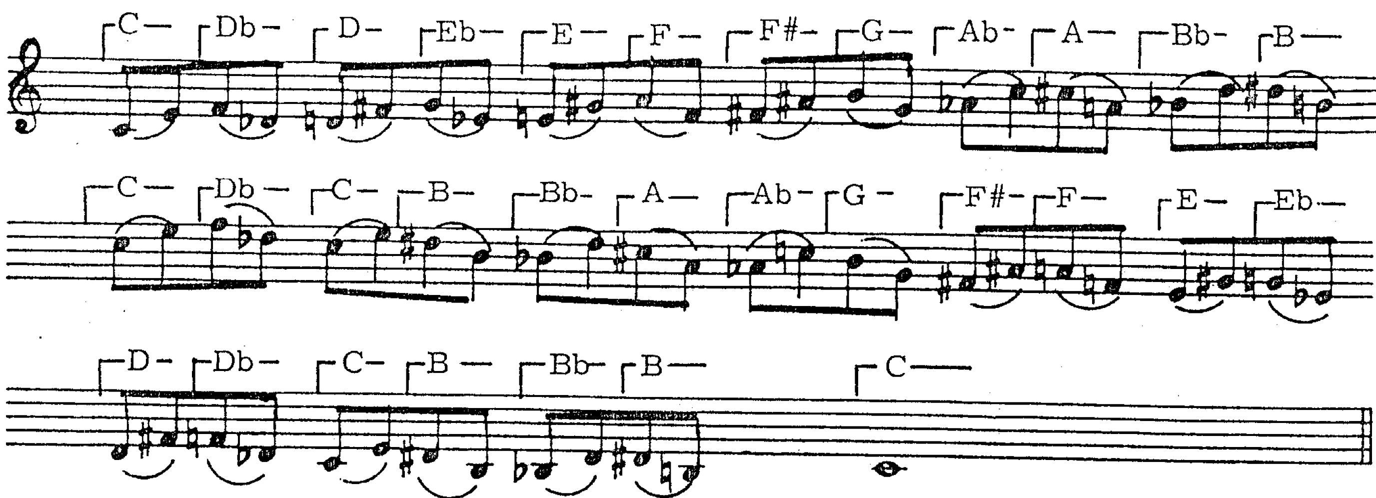
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D
B
Ab
F
D
B
Ab

92


F
B
C
F#

93


C
Db
D
Eb
E
F
F#
G
Ab
A
Bb
B
C
Db
C
B
Bb
A
Ab
G
F#
F
E
Eb
D
Db
C
B
Bb
B
C

94

C Bb Ab

Gb E D

C Bb Ab

Gb E D C

95

C Db

D Eb

E F

Gb G

Ab A

Bb B

C
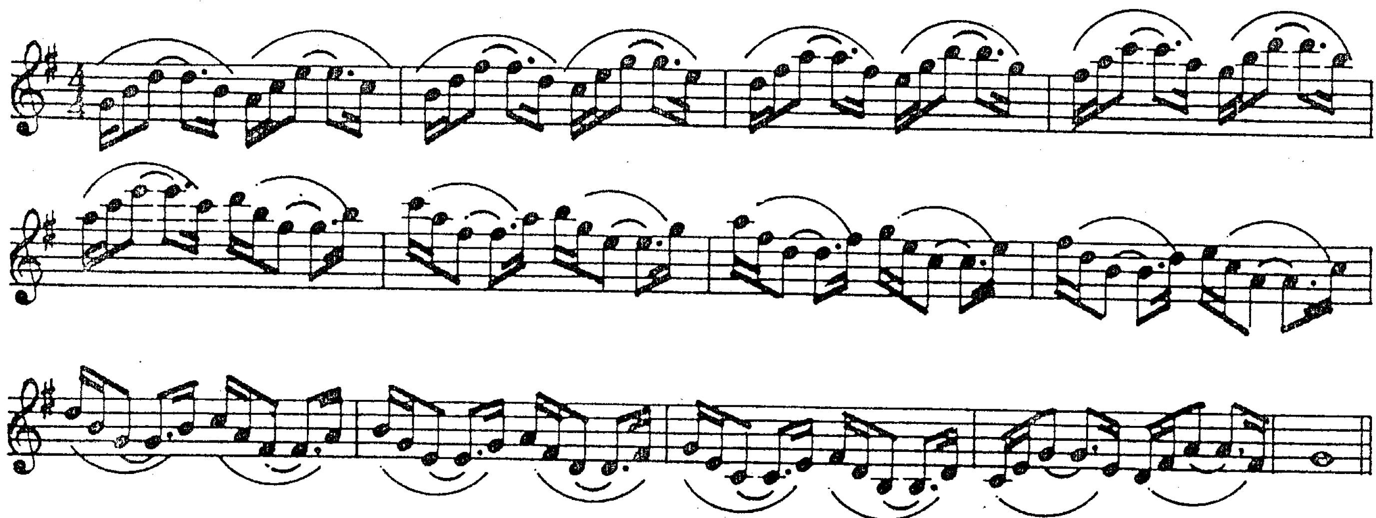
Section III

TRIADS - TONAL VARIATIONS

96 Key of C

97 Key of F

98 Key of G

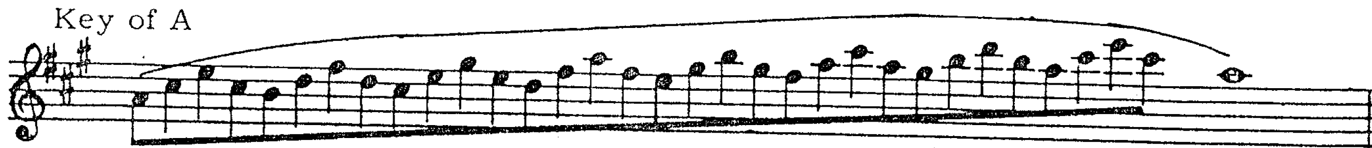


99 Key of Bb
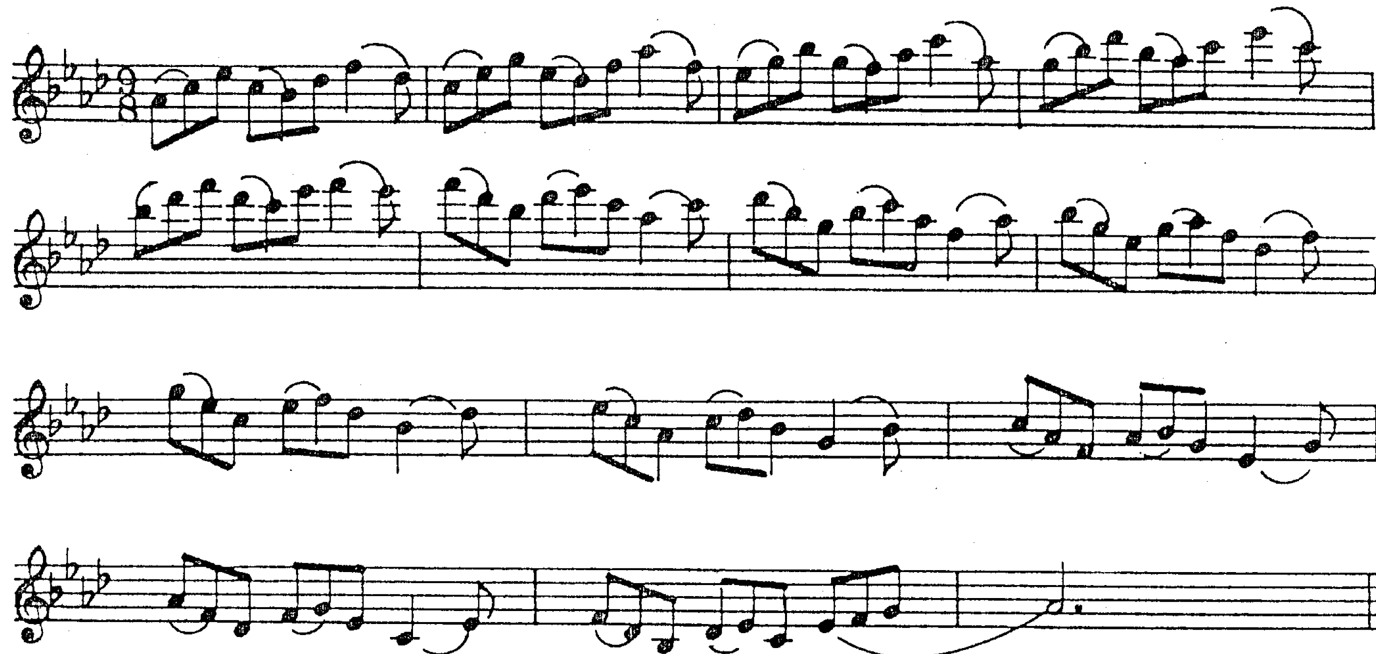
100 Key of D

101 Key of Eb
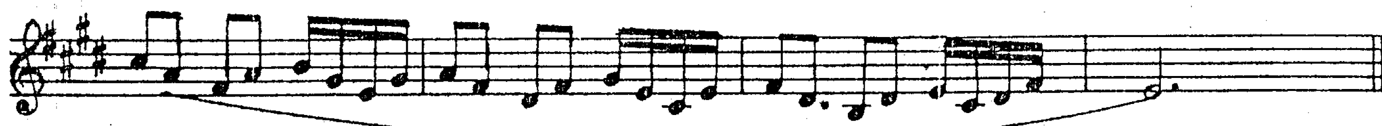
102 Key of A



103 Key of Ab

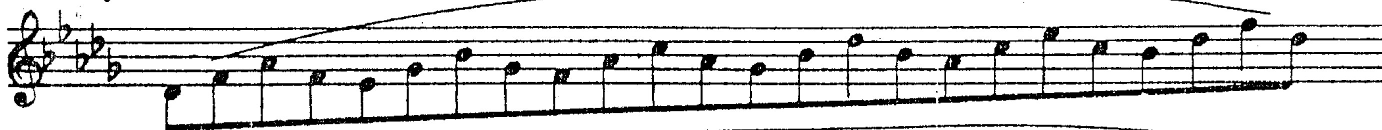


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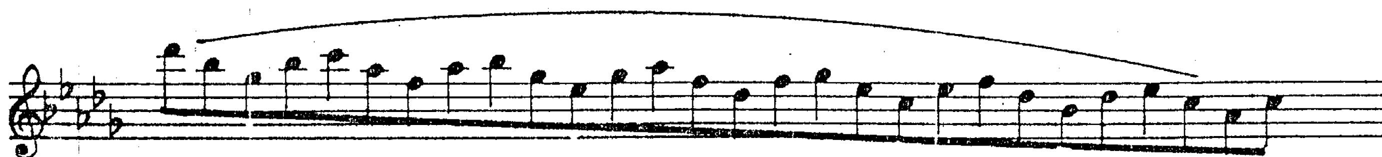


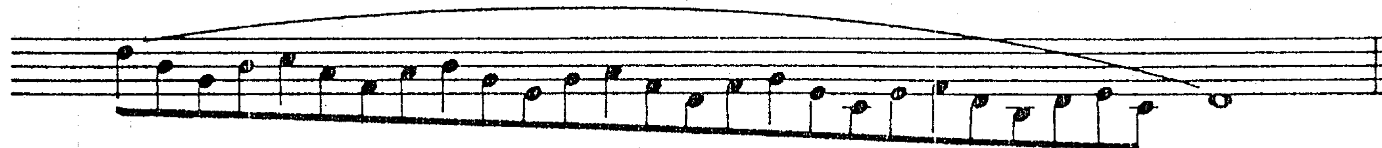
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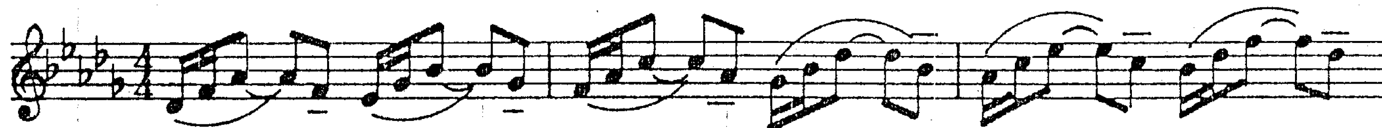
Key of Db
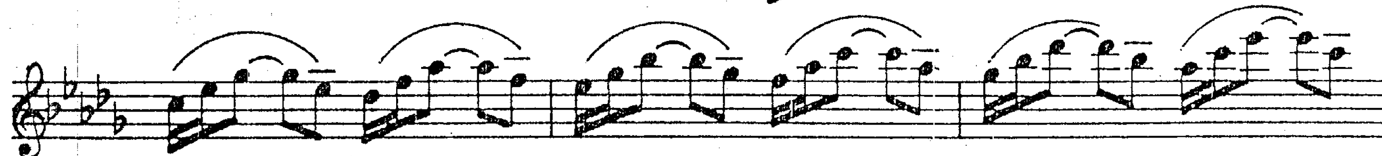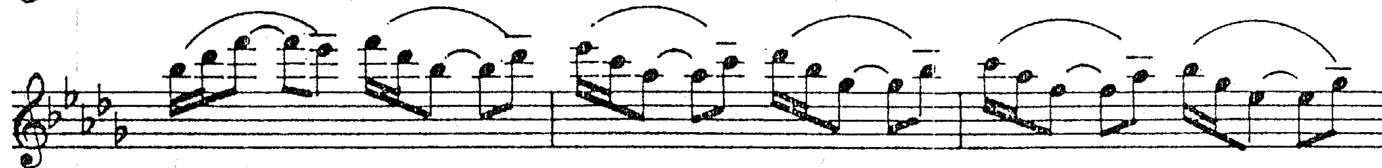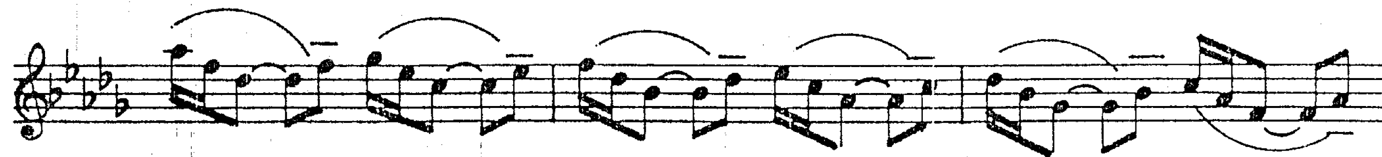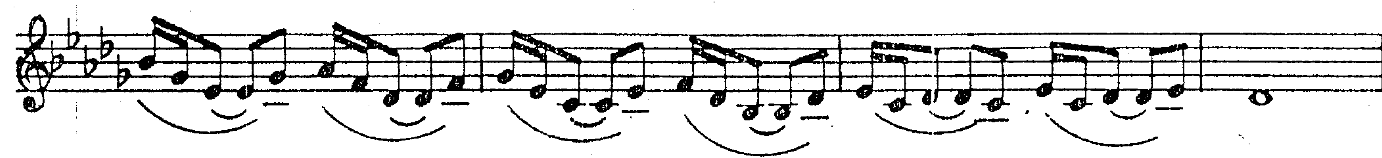










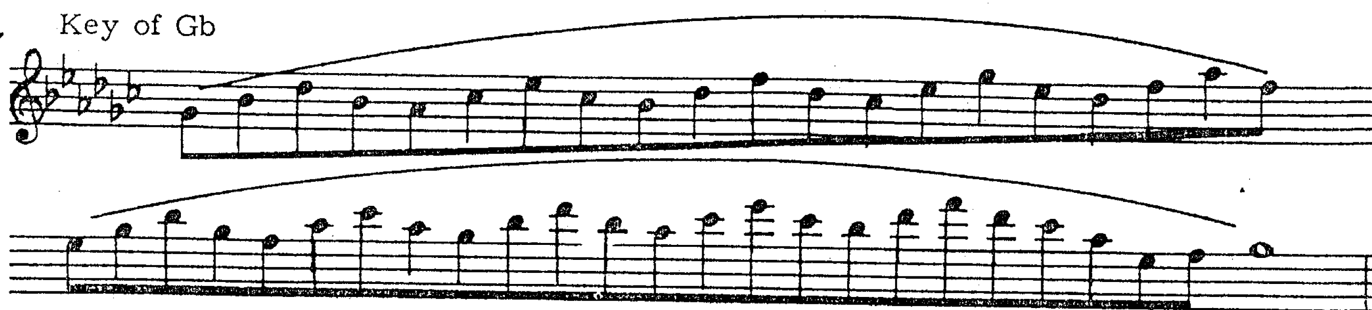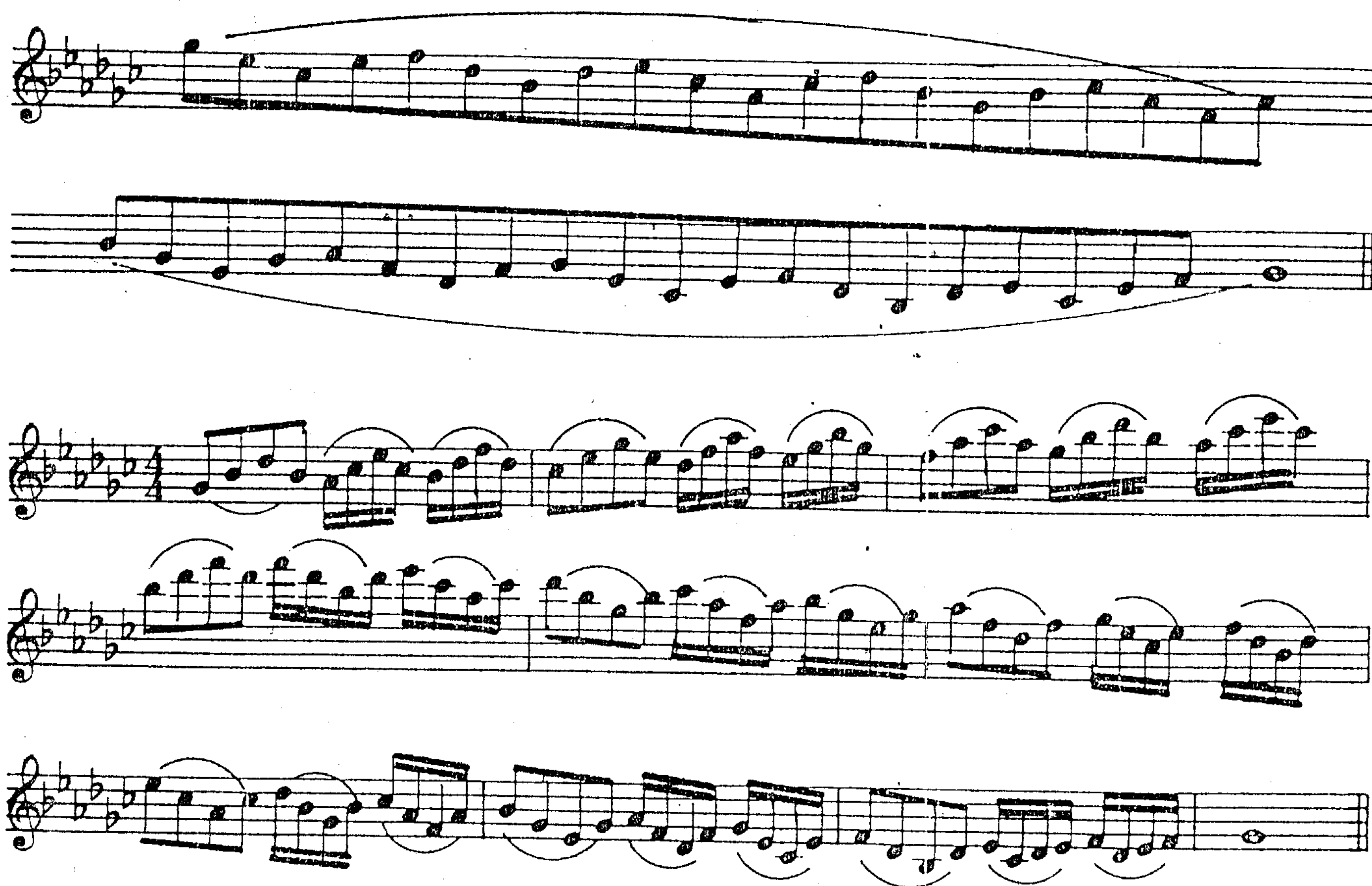








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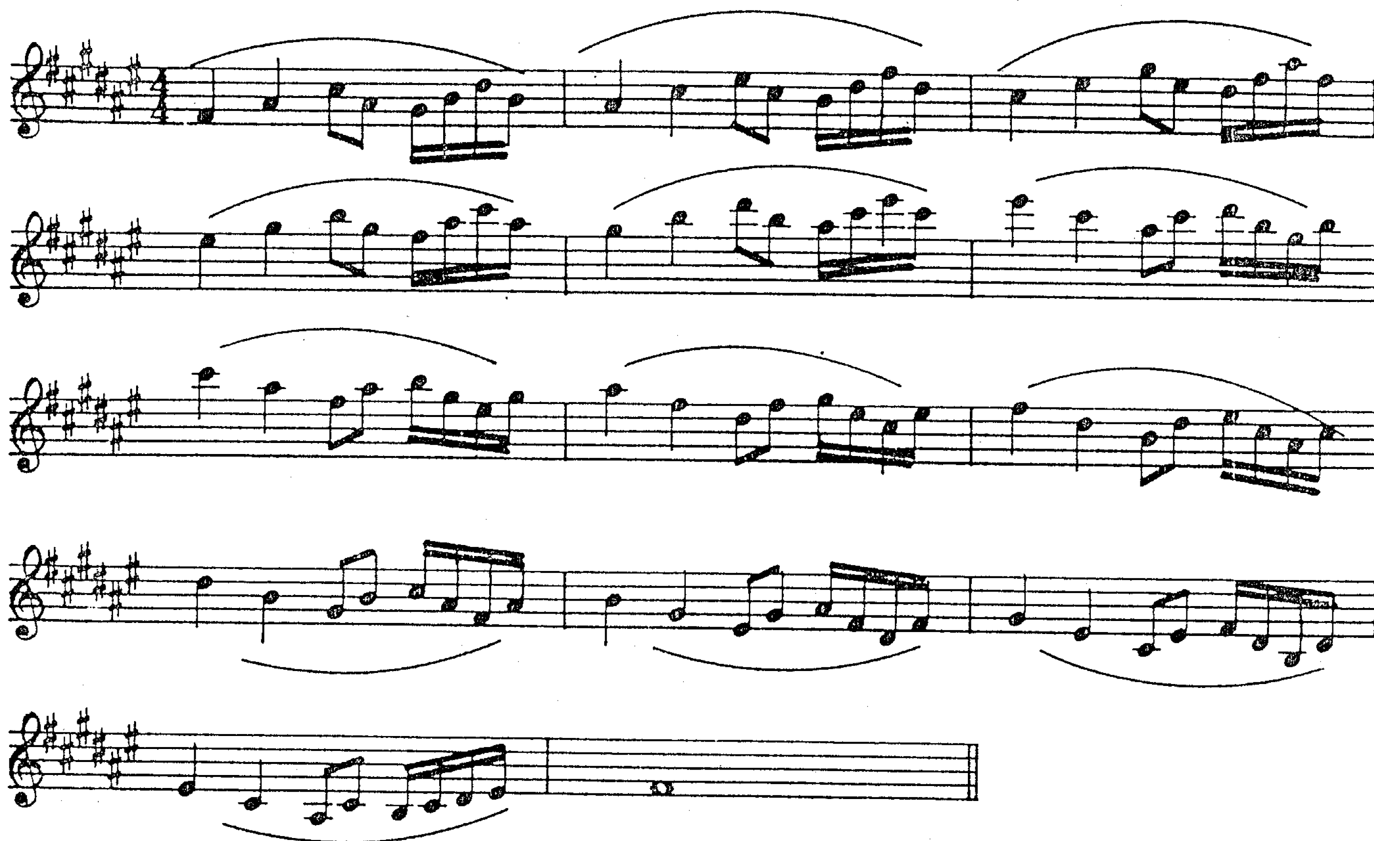




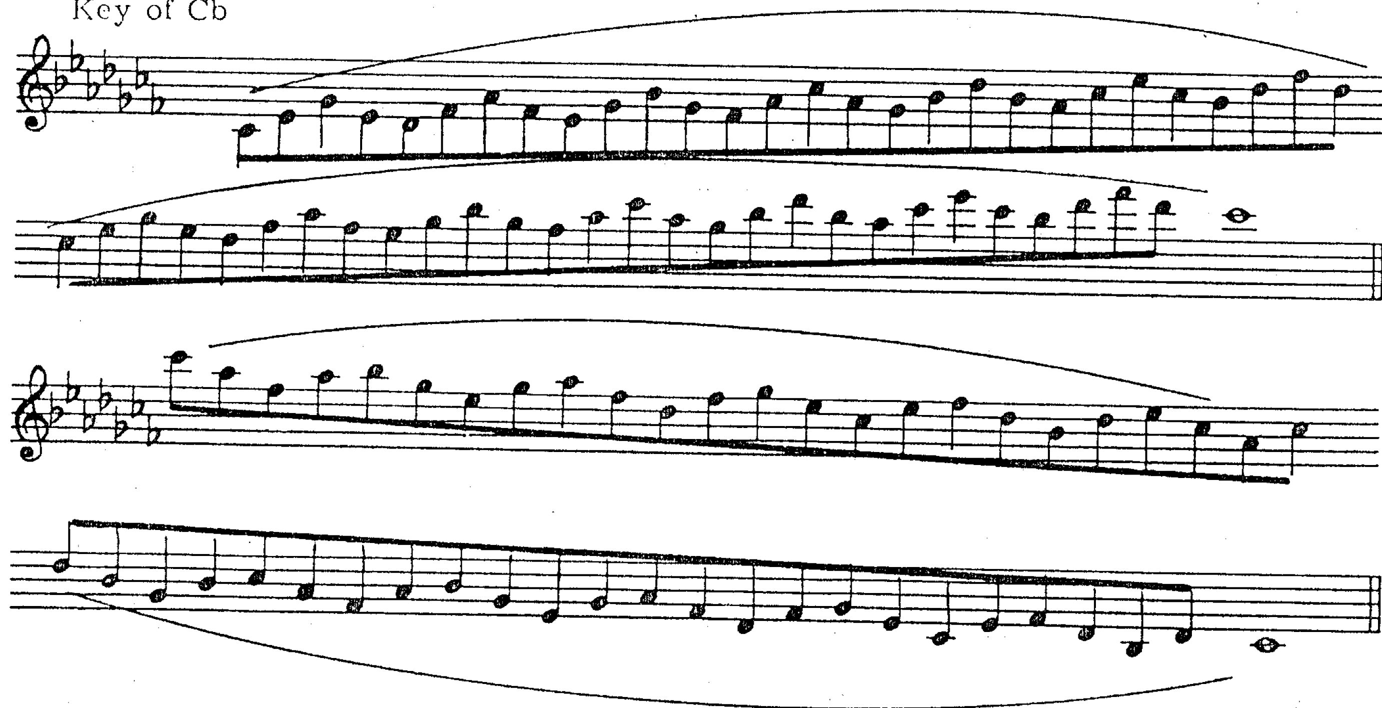
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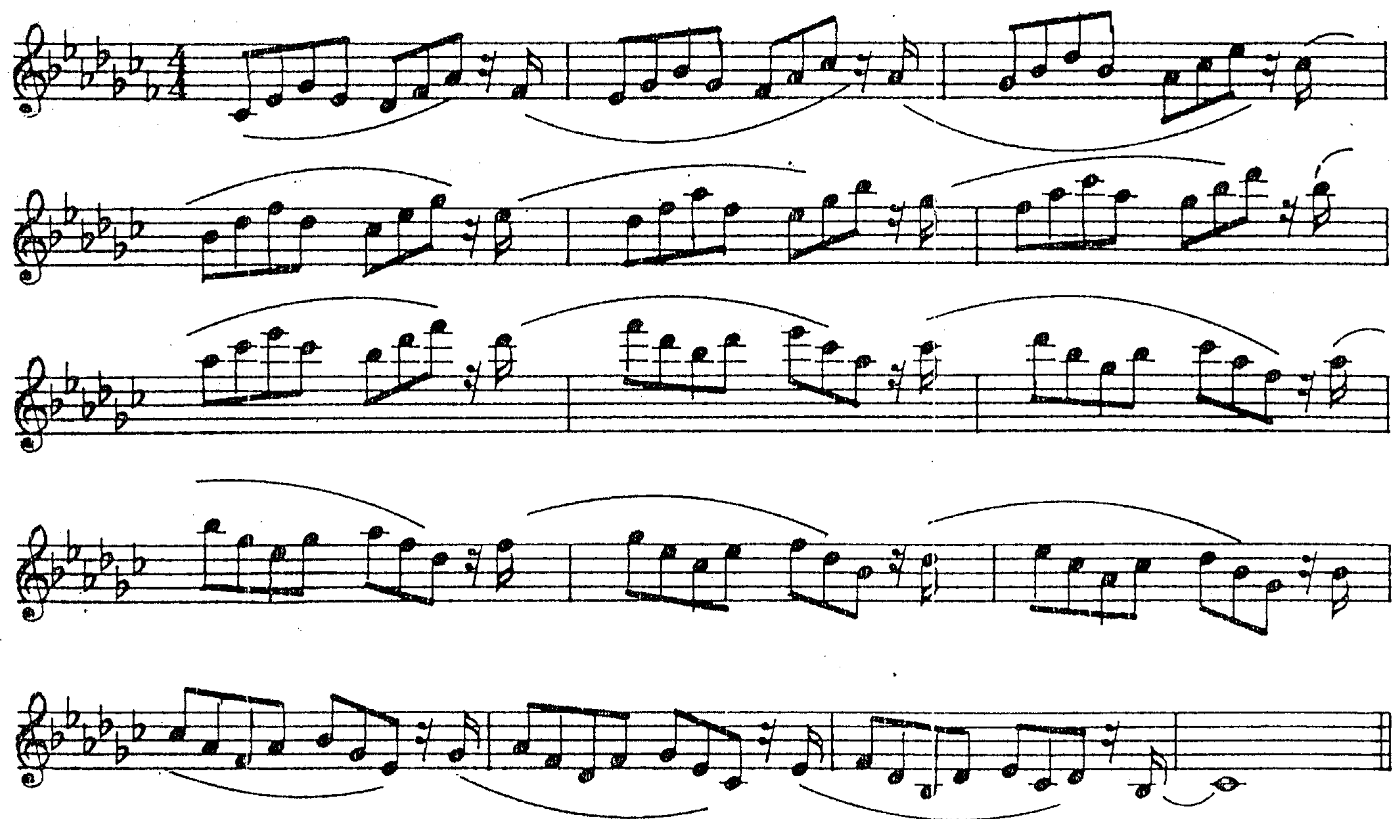
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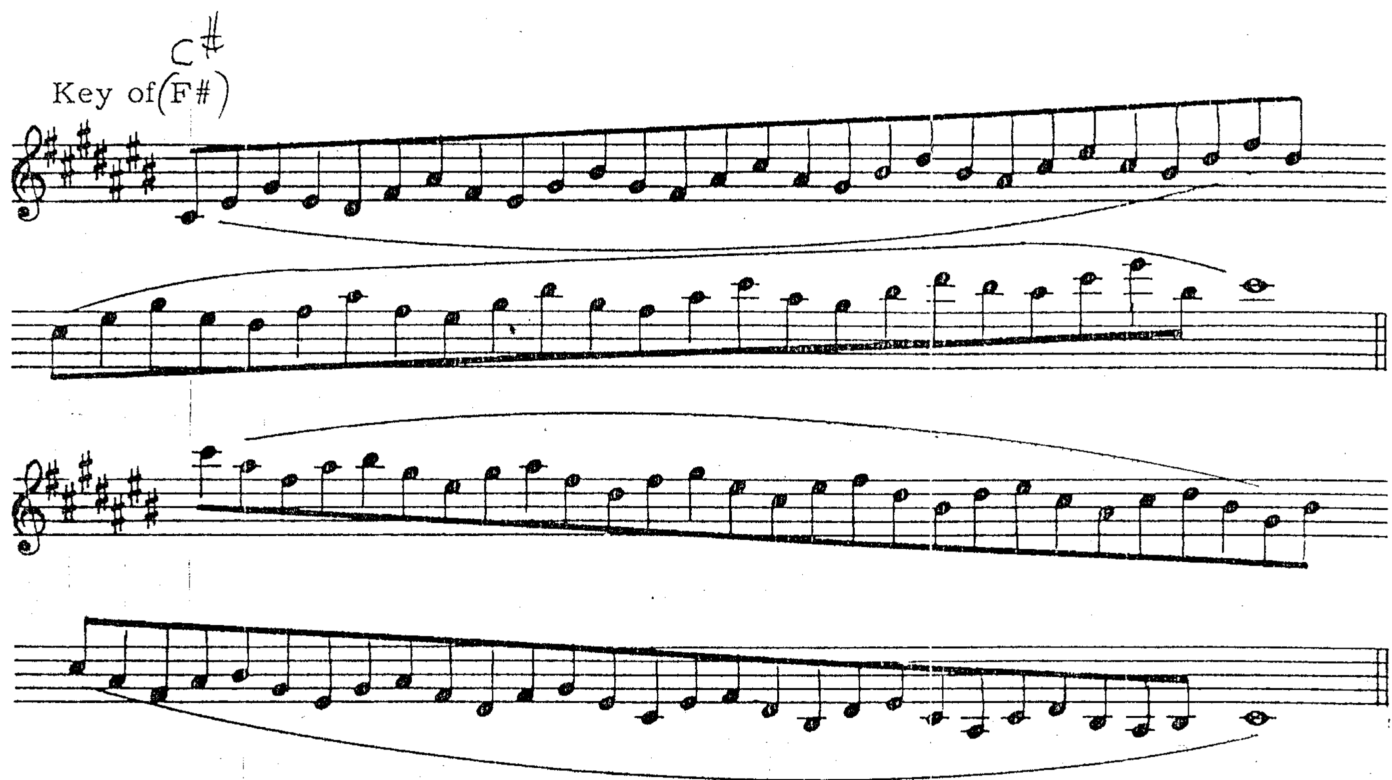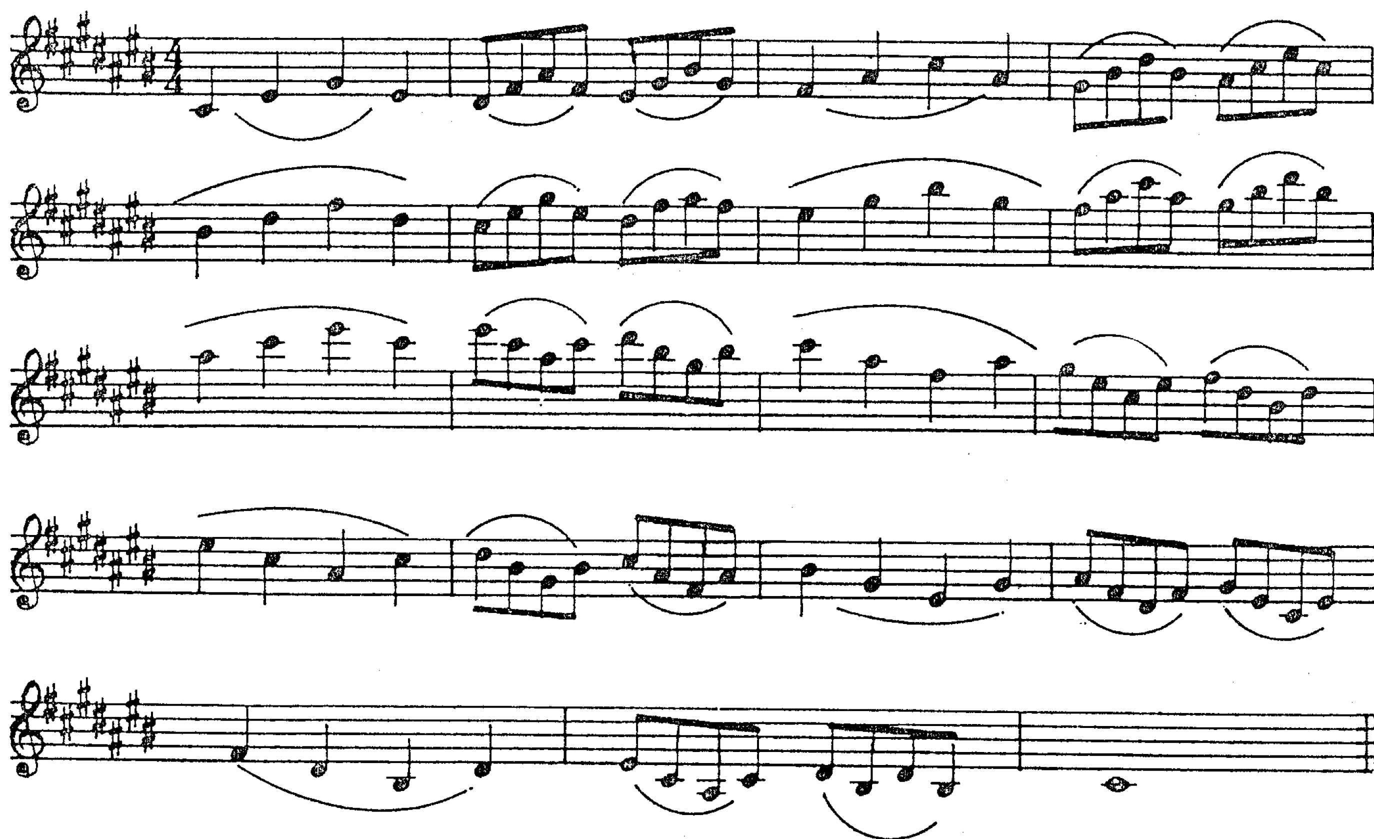




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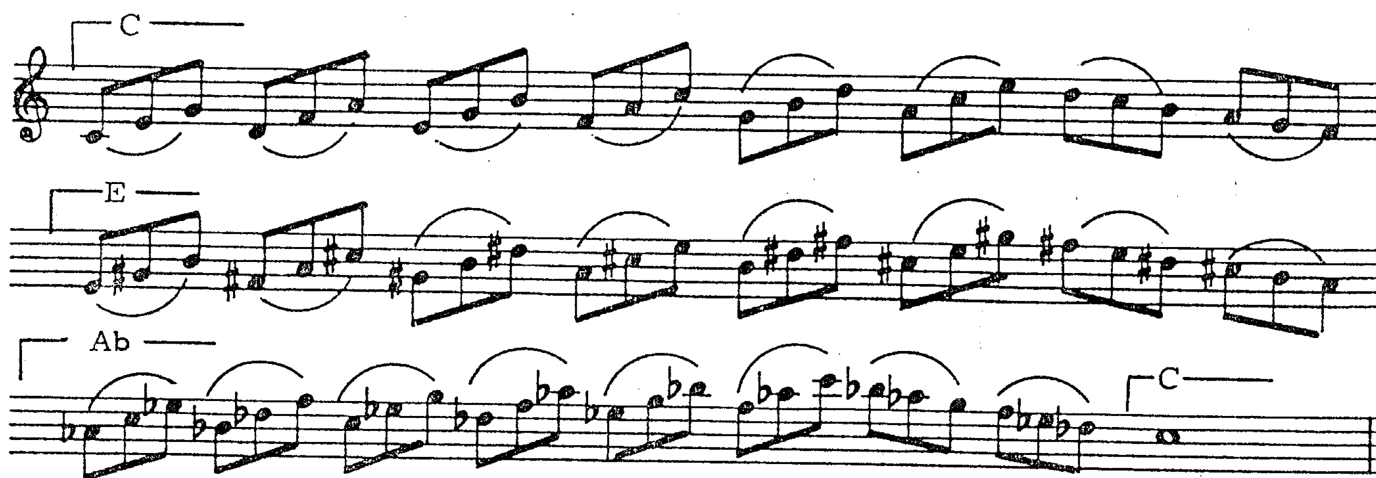




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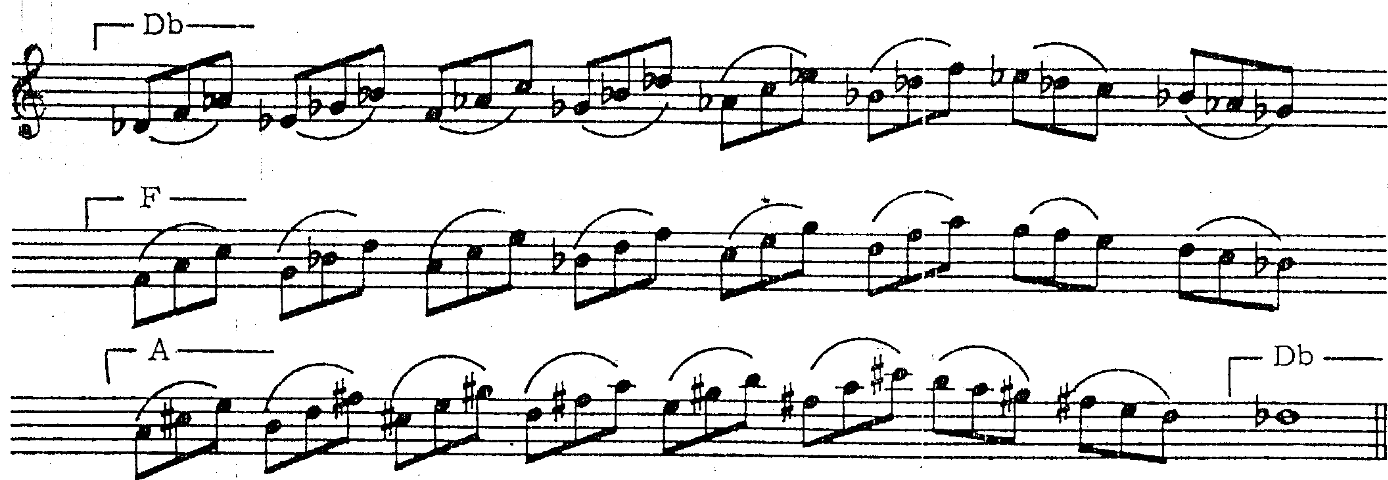




TRIADS - POLYTONAL VARIATIONS
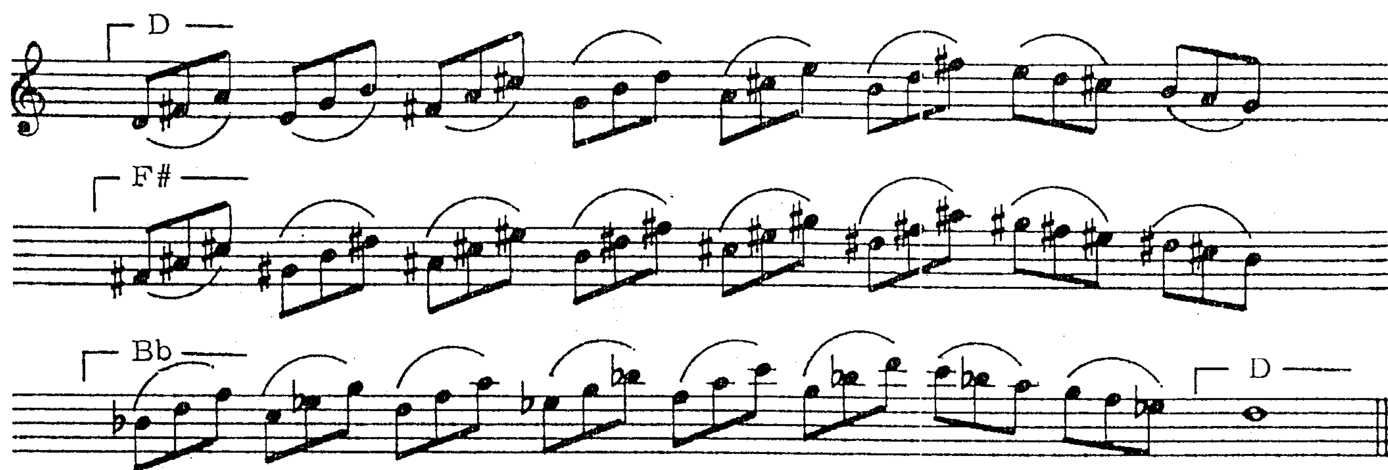
(see author's notes)

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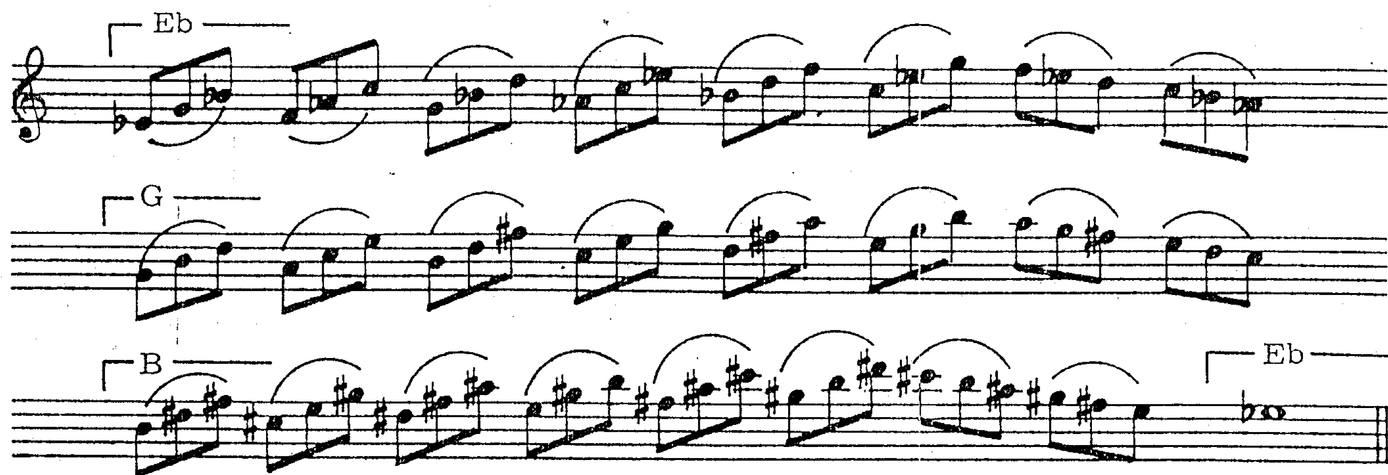

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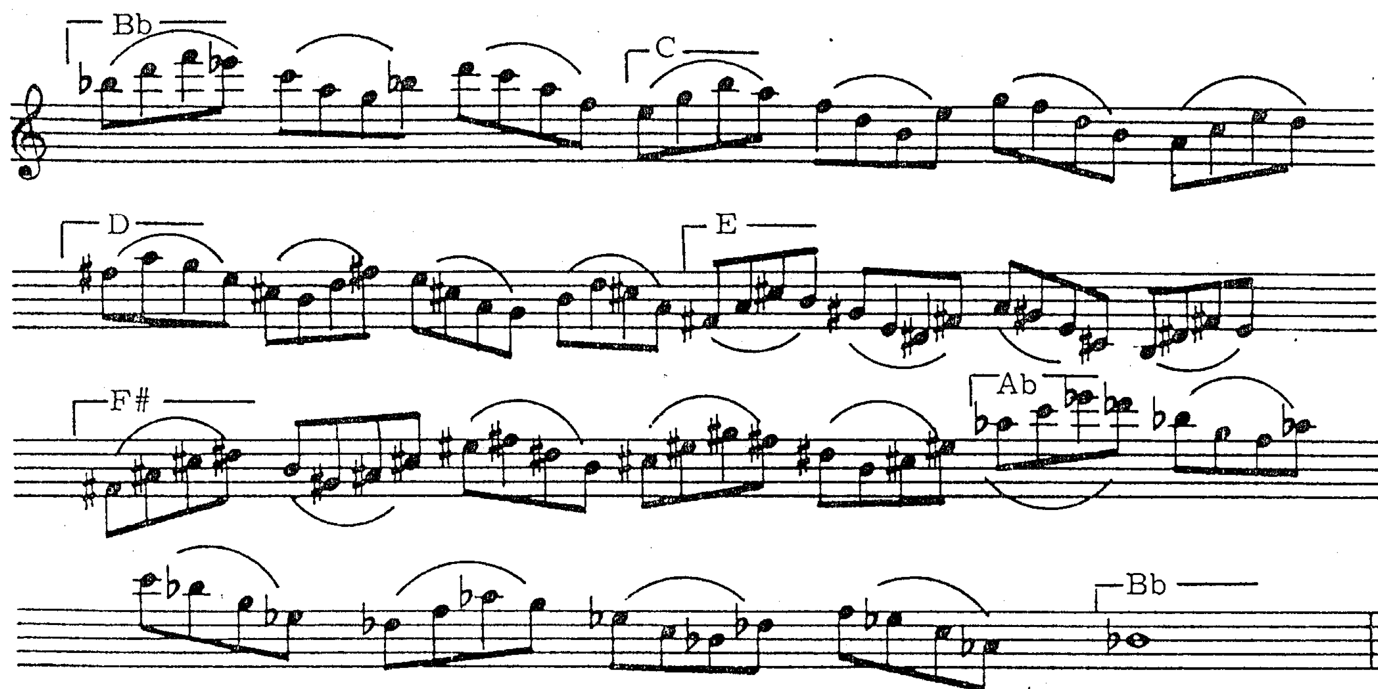


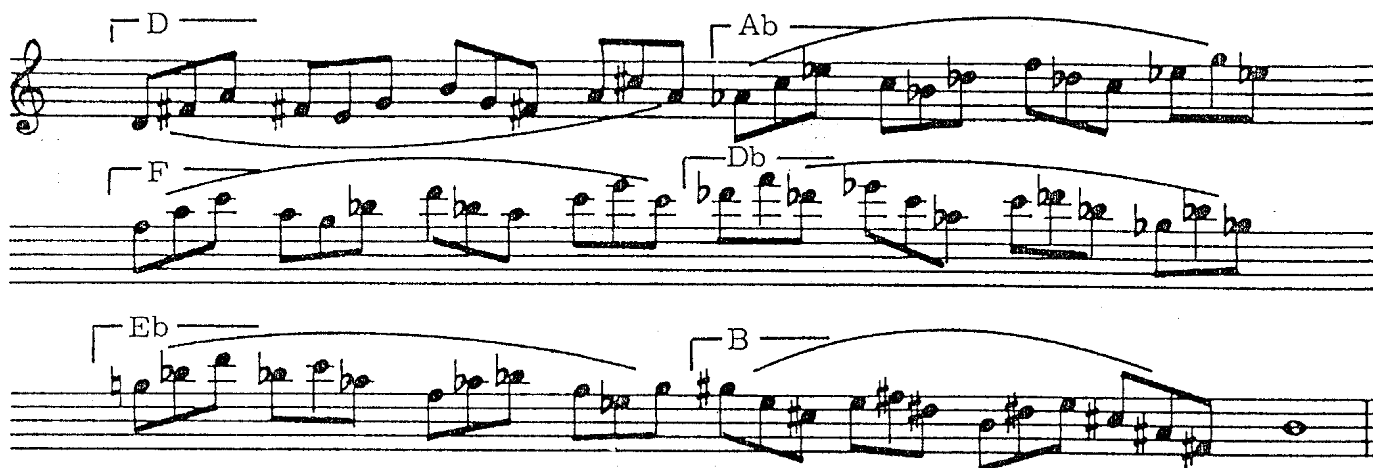
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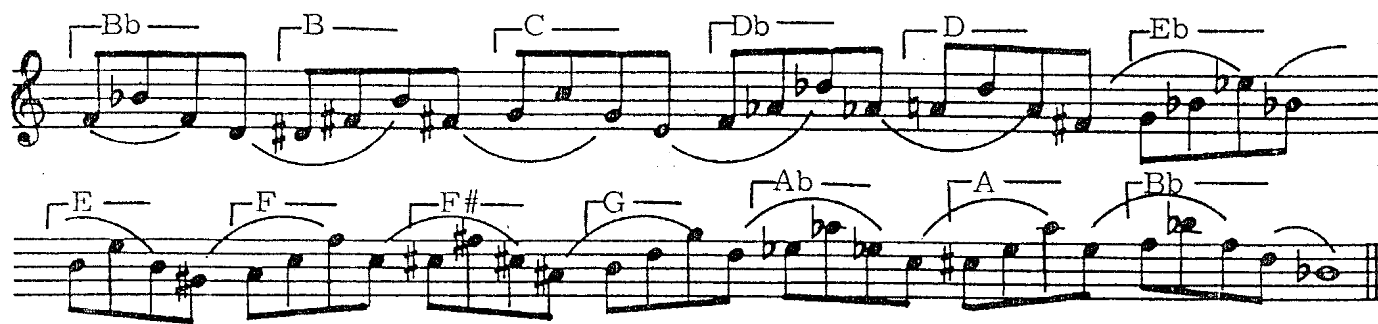


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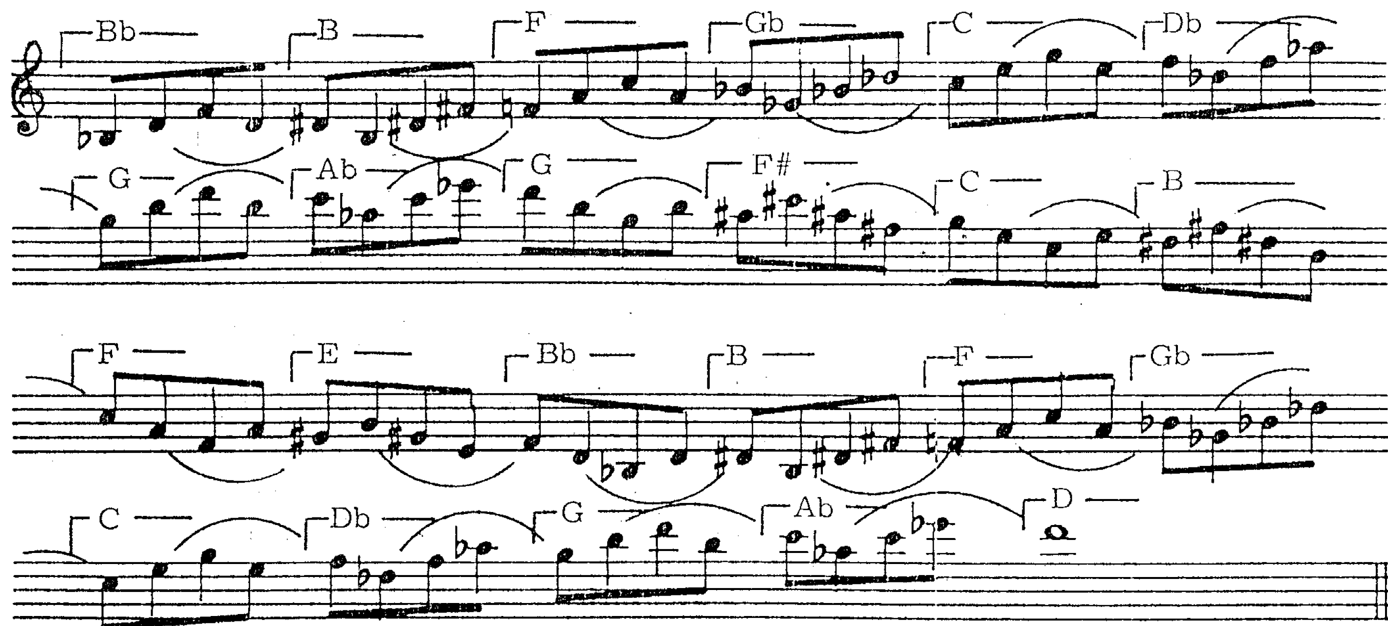


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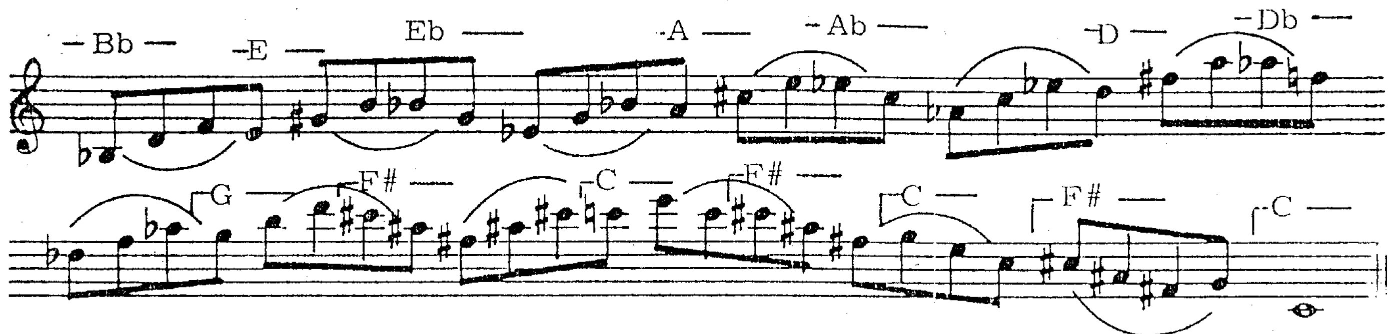
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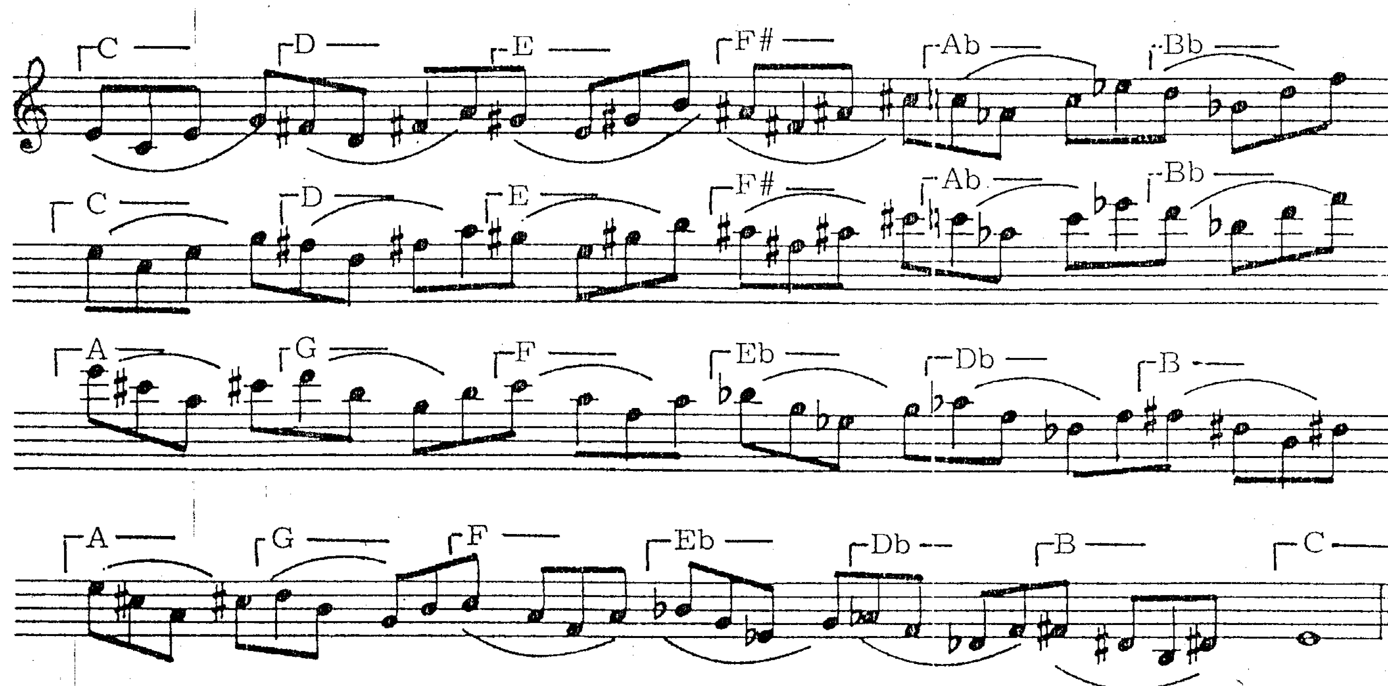
118


Bb
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119


Bb
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Eb
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F#
C

120


C
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Section IV

TETRADS - TONAL VARIATIONS

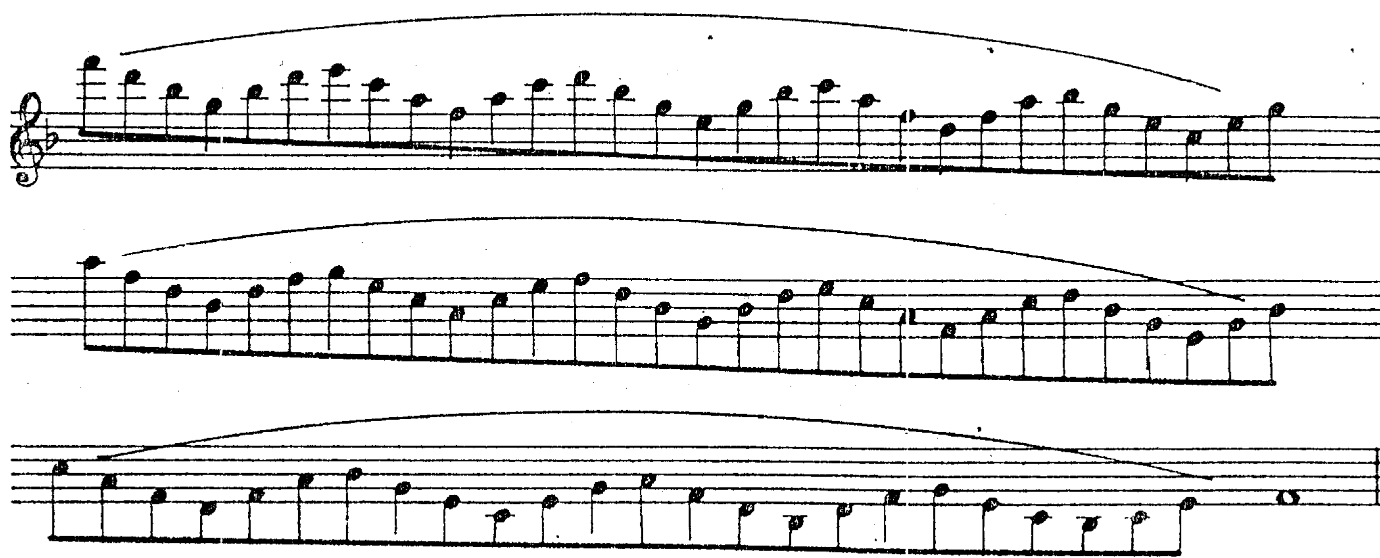
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3 3 3 3 3 3 3 3 3
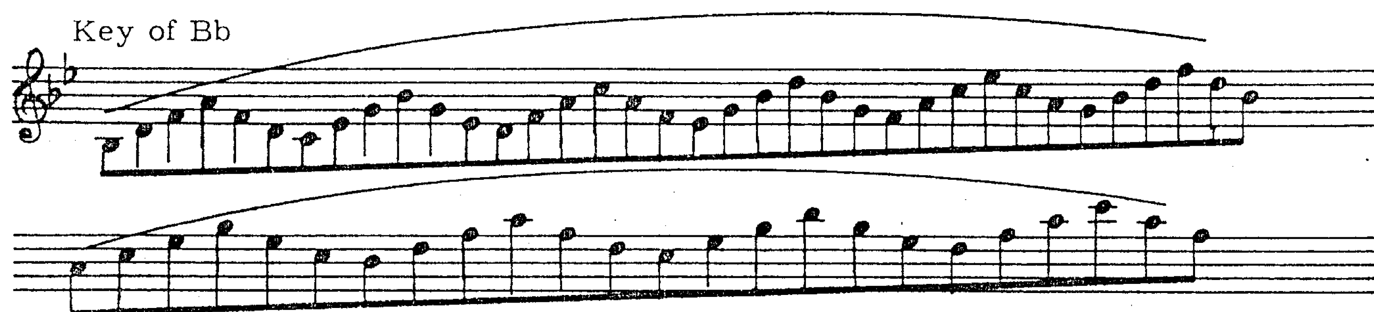
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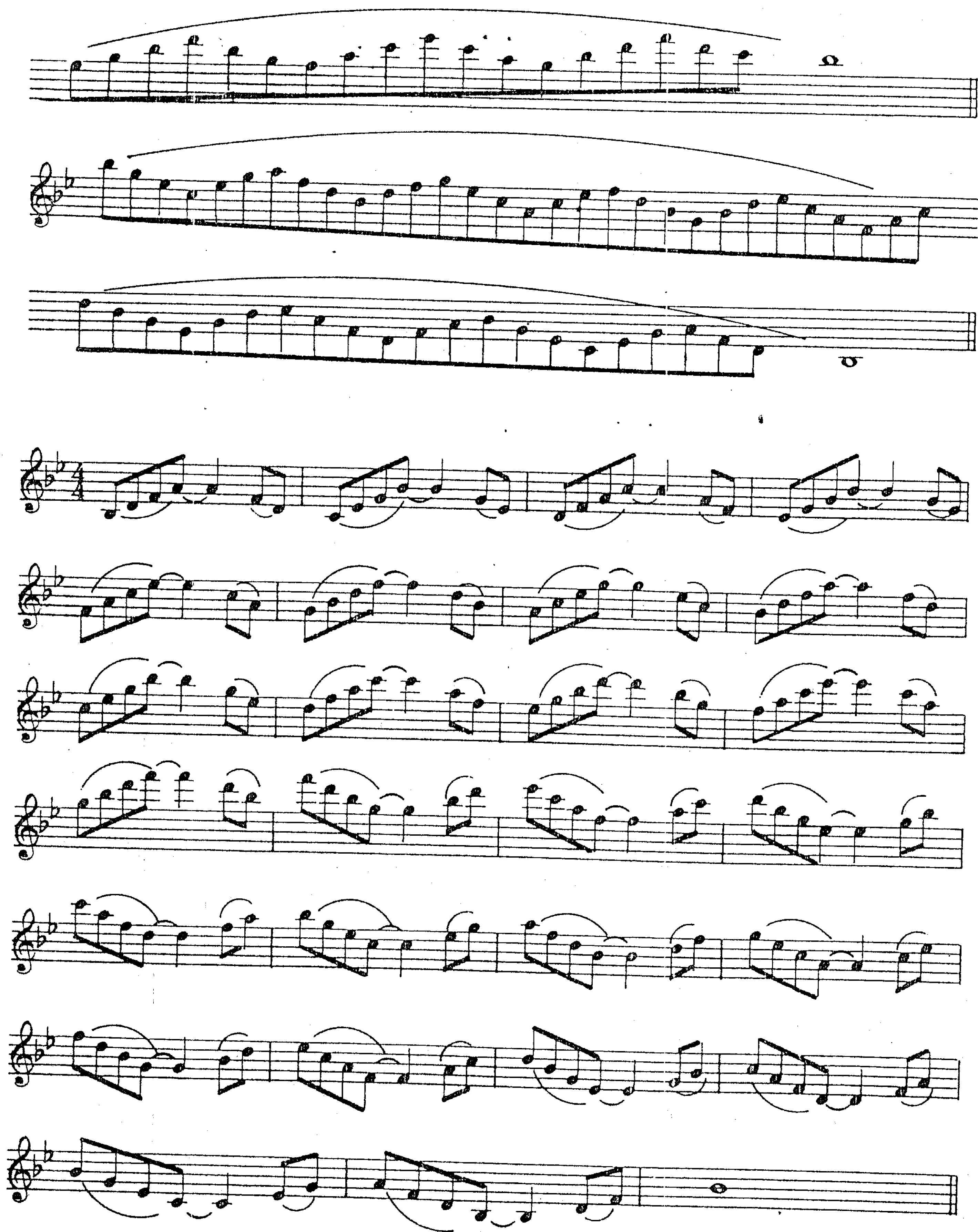
122 Key of F



123 Key of G

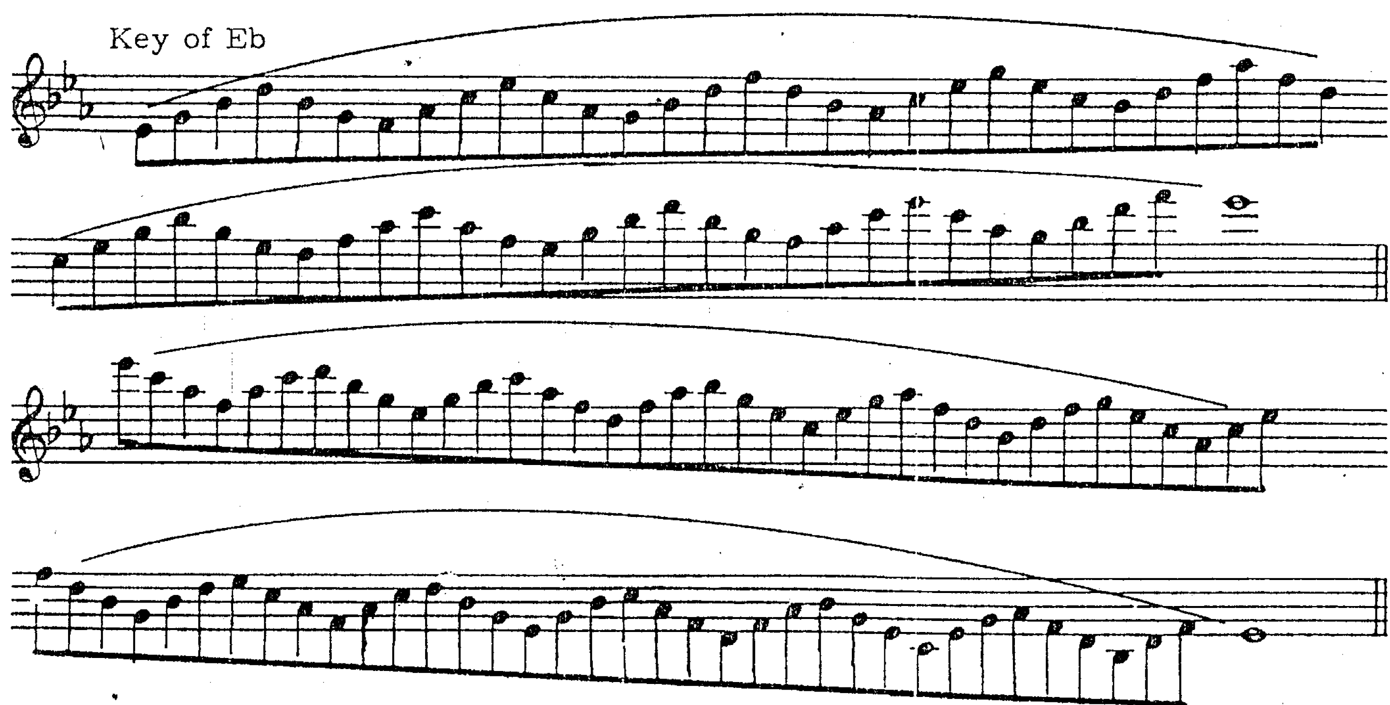
124 Key of Bb




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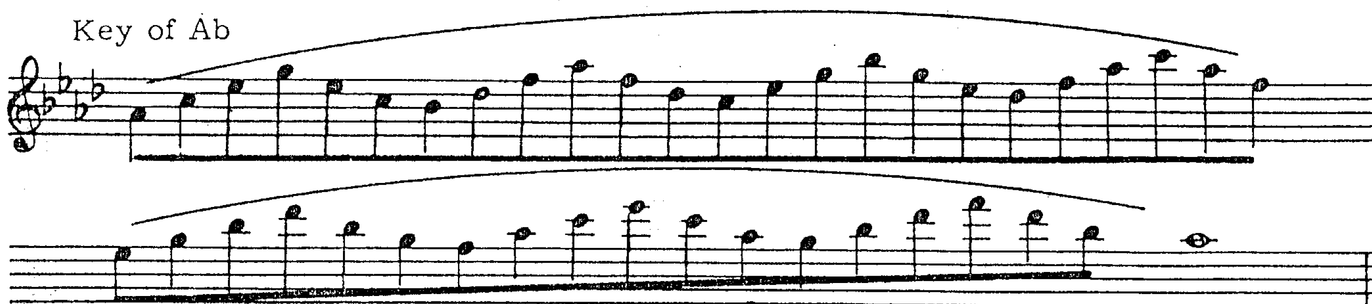
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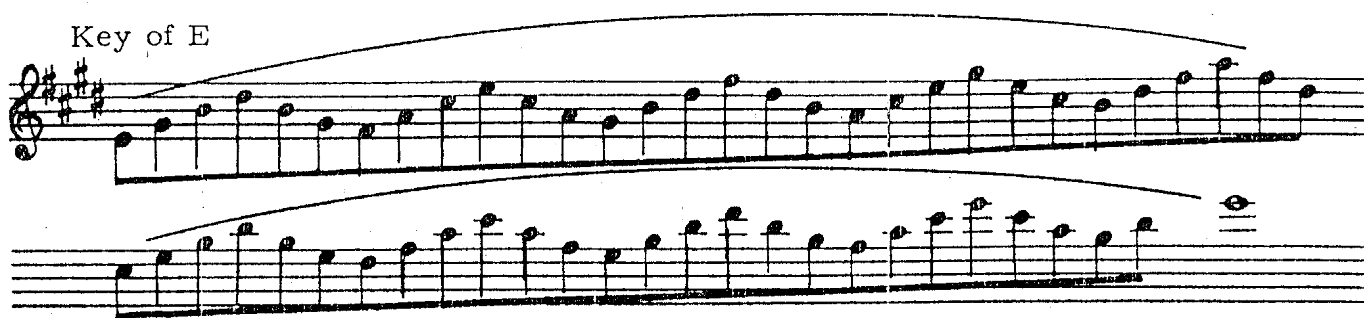


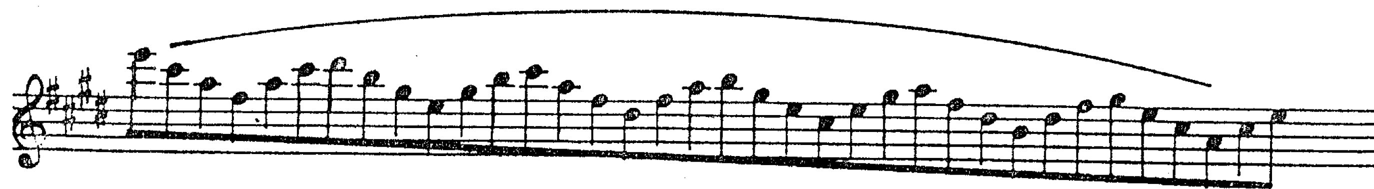
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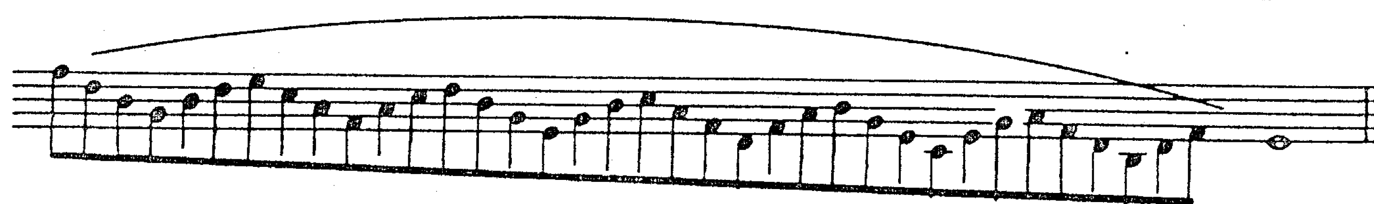
128 Key of Ab
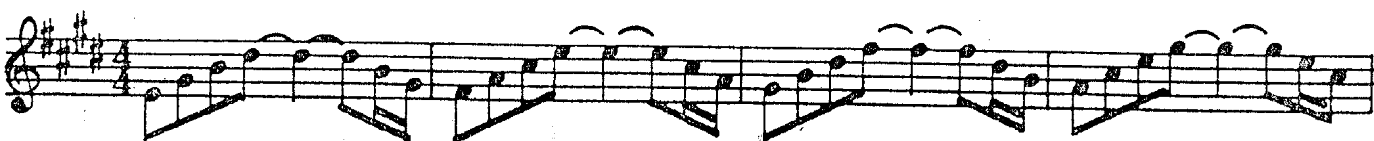


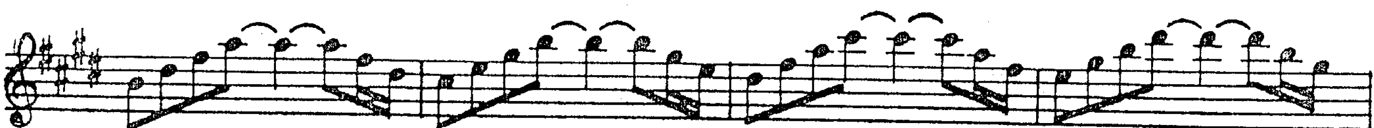
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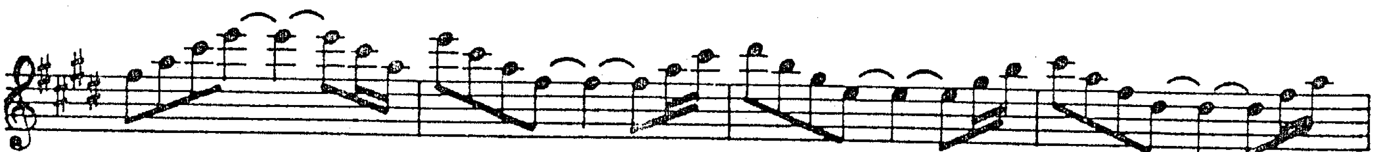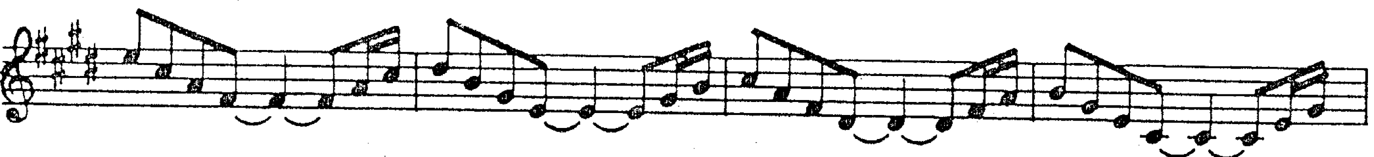






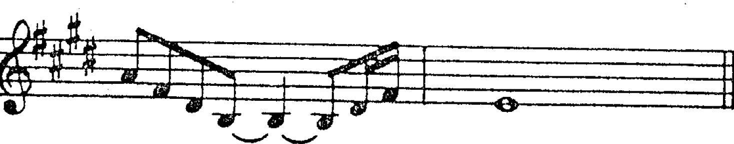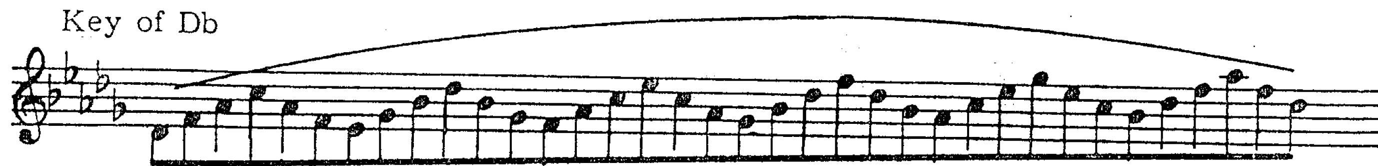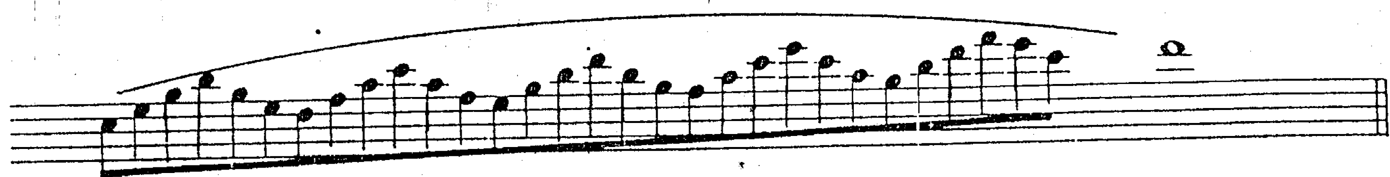






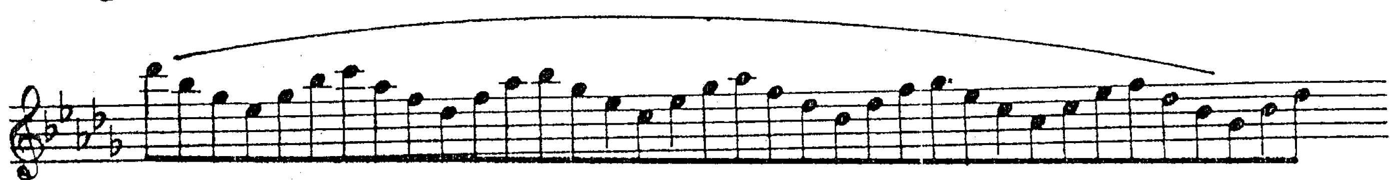
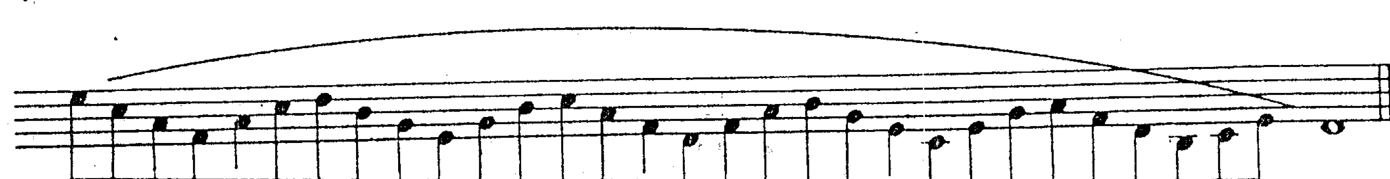
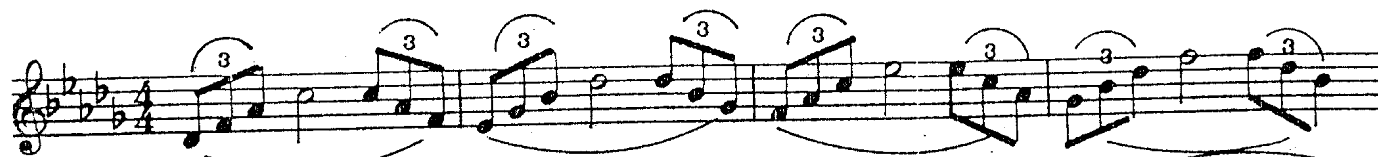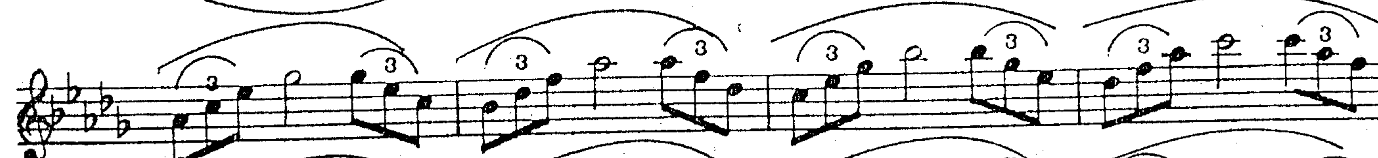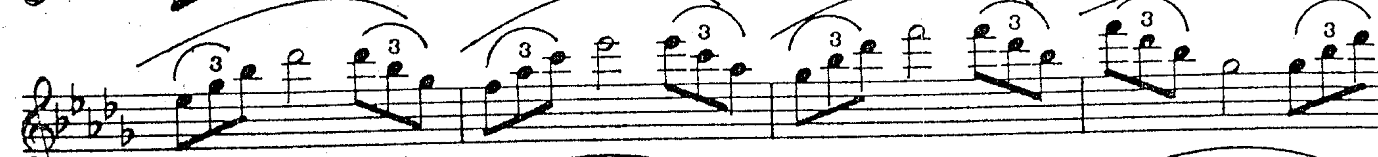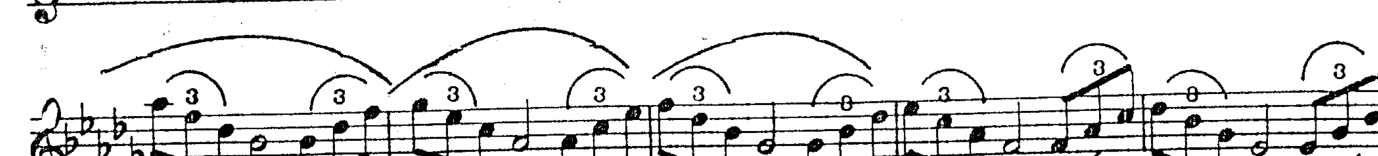




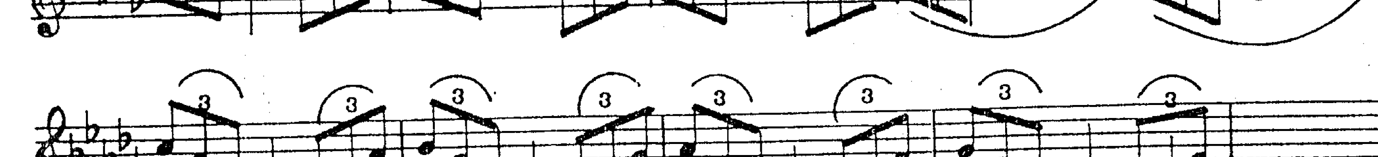


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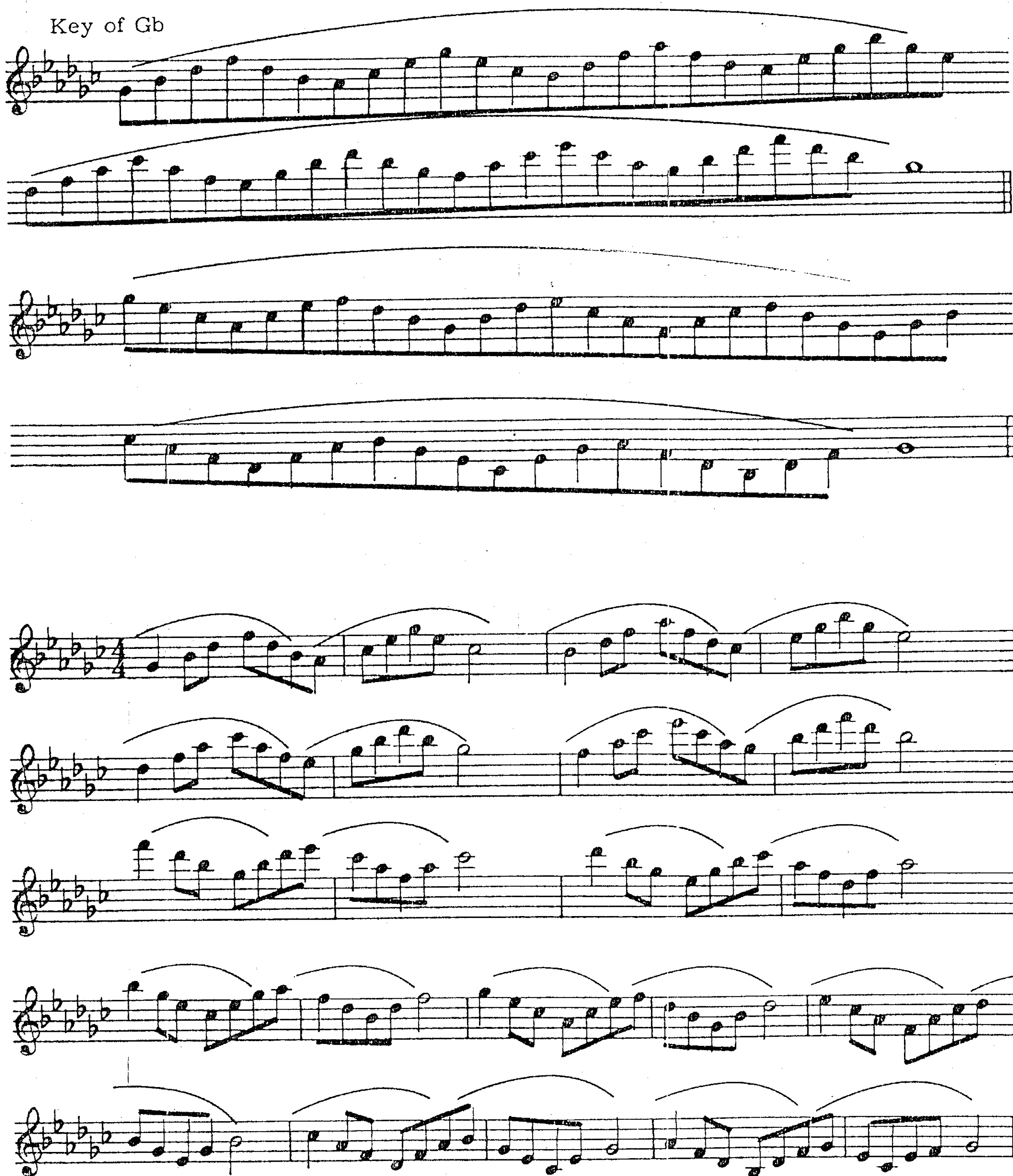




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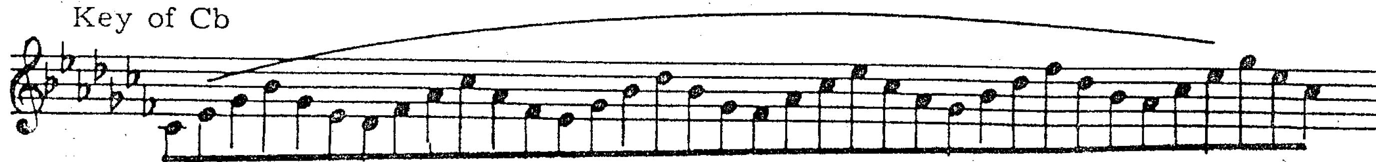



131 Key of B

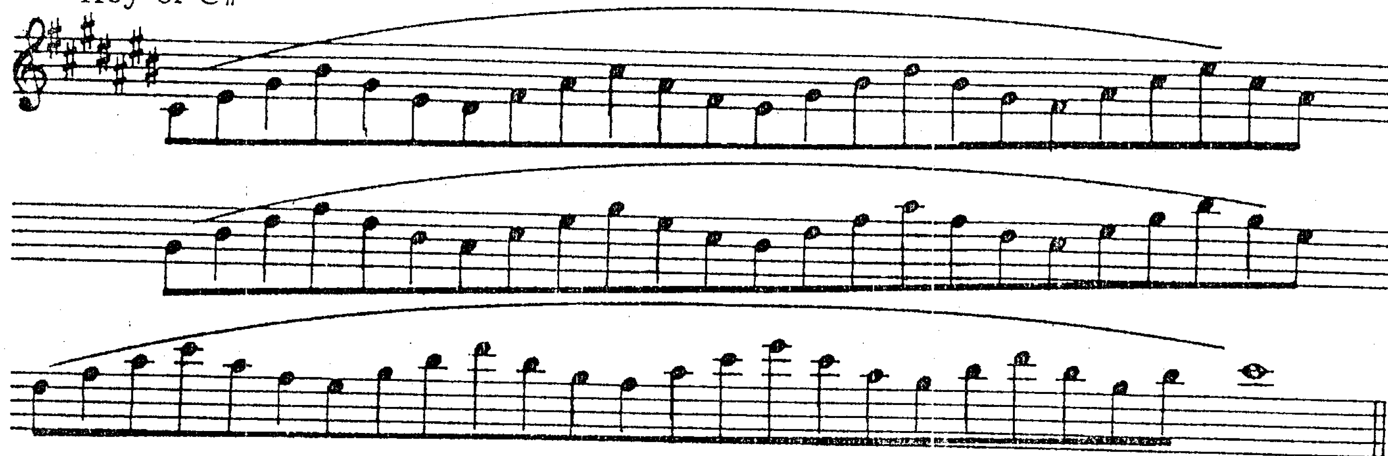
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133 Key of F#

134 Key of Cb

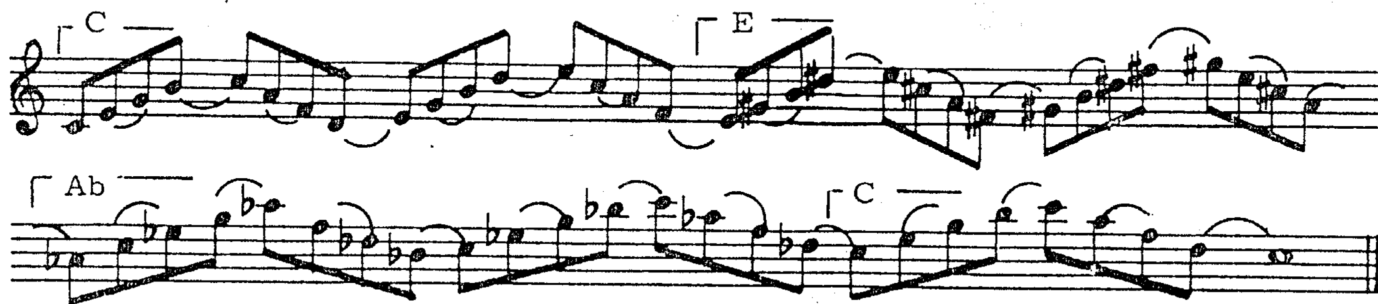



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Key of C#

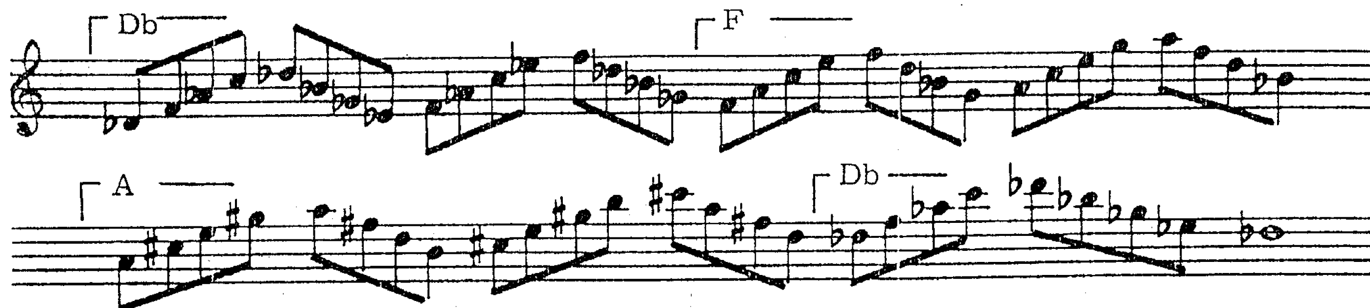
TETRADS - POLYTONAL VARIATIONS

(see author's notes)

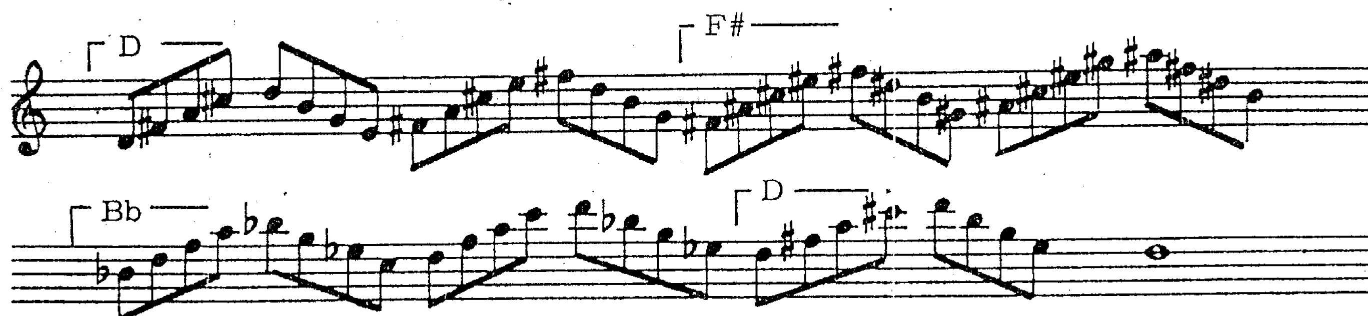
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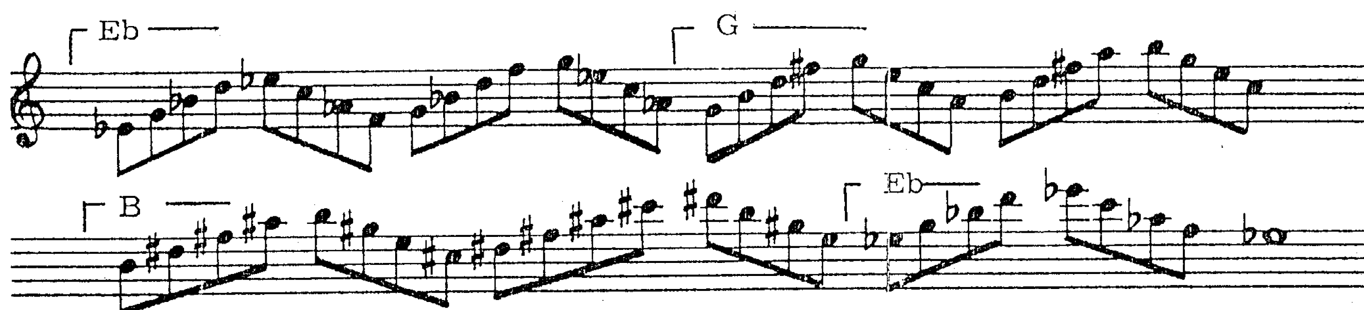
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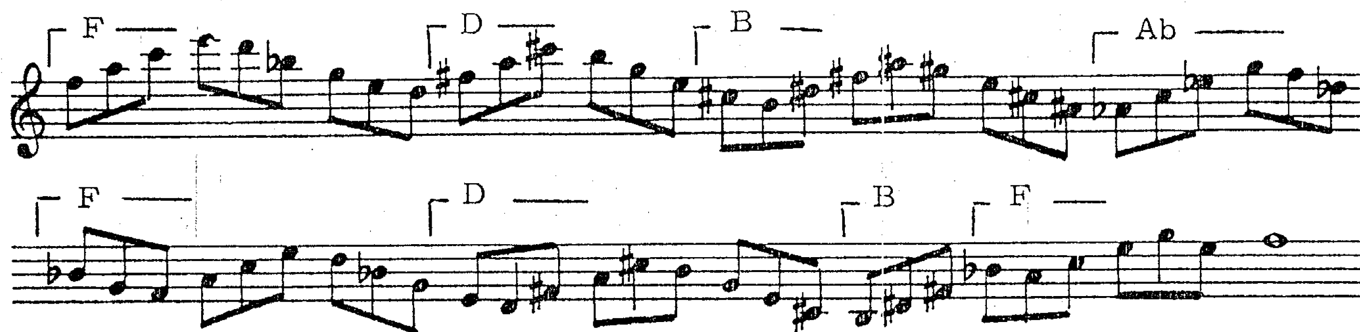
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139



140



141

G C# C F# F B

Bb E Eb A

Ab D Db G F#

C B F E Bb

A Eb D Ab G

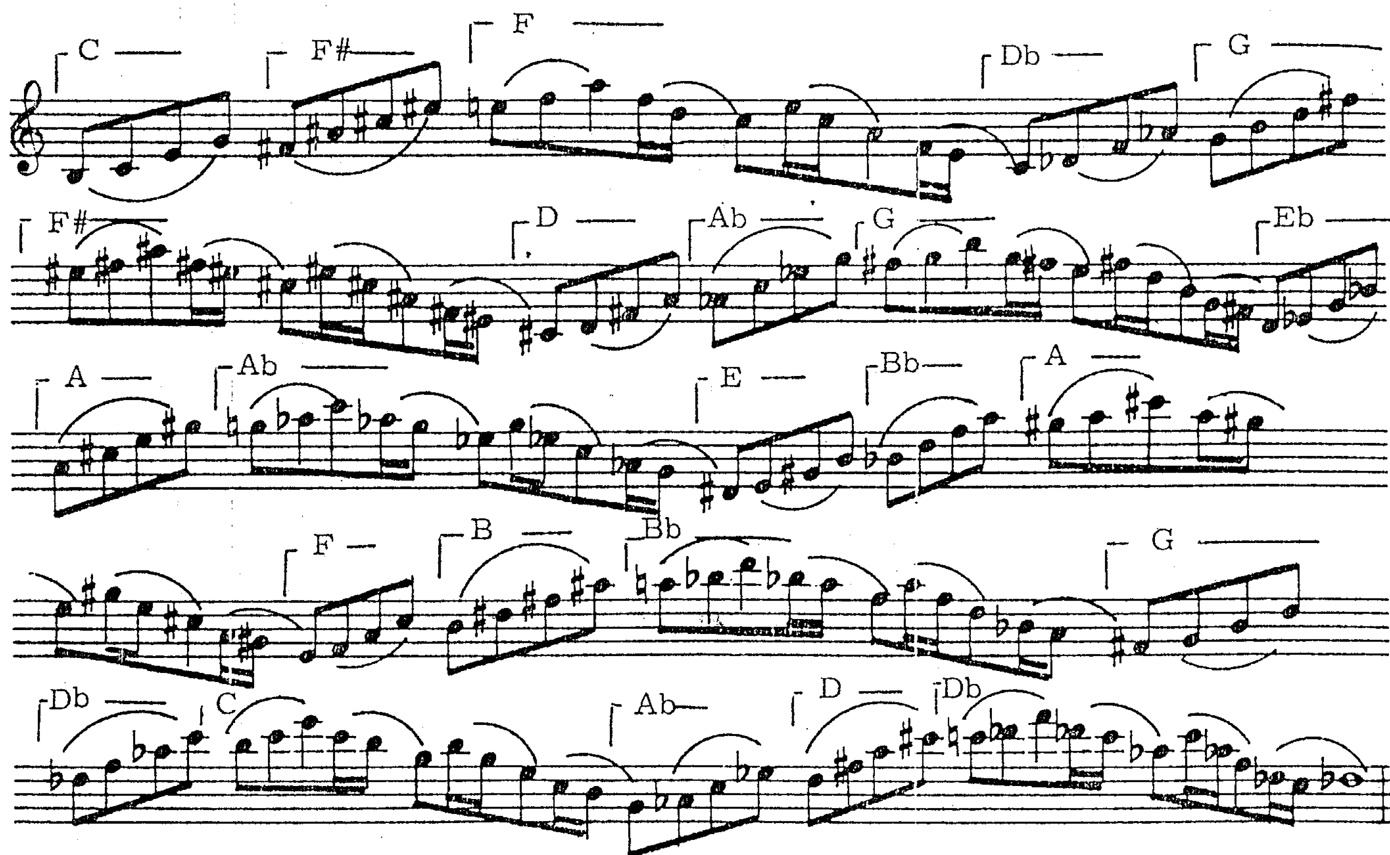
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C B Bb A

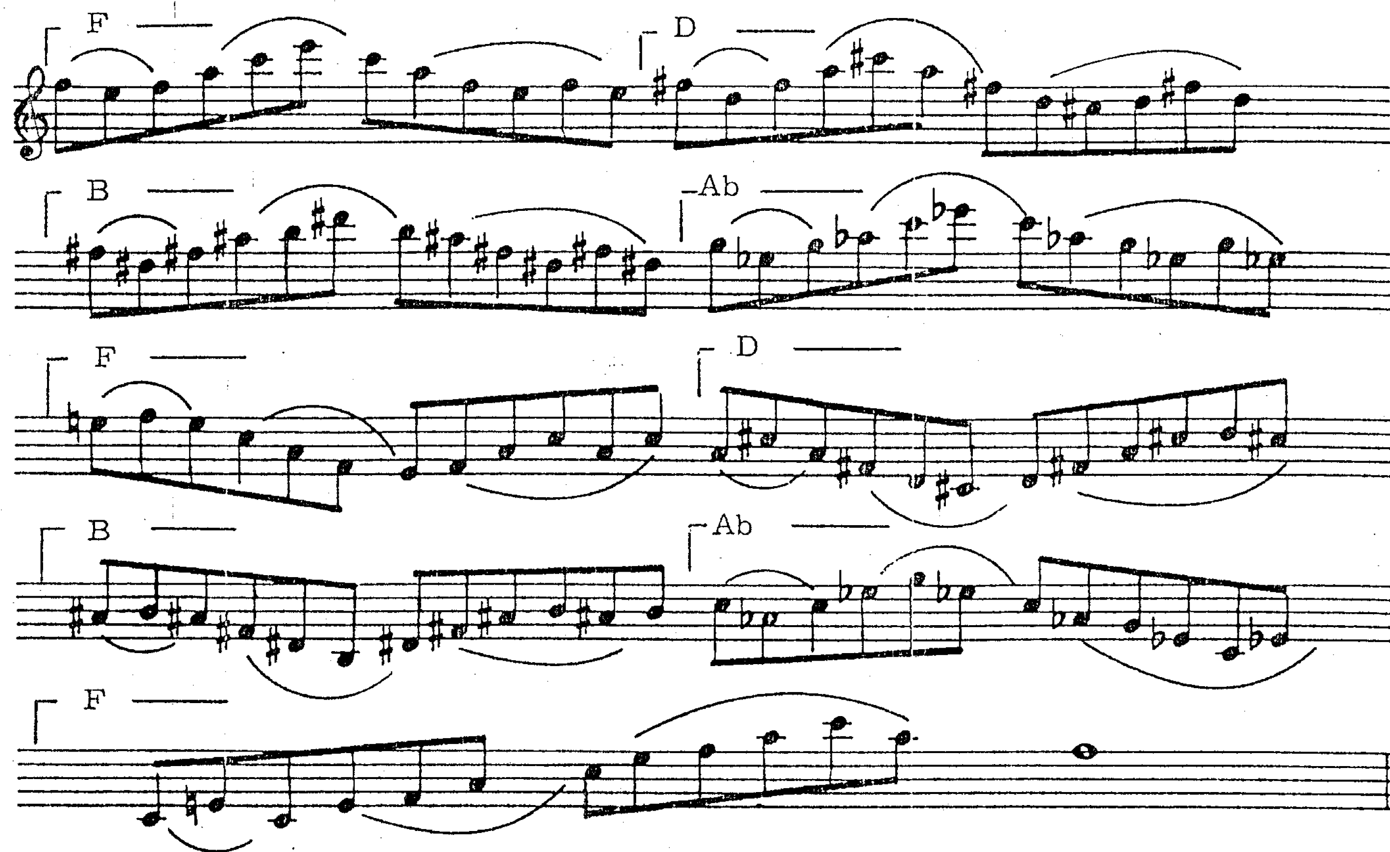
Ab G Gb F

E Eb D Db C

143



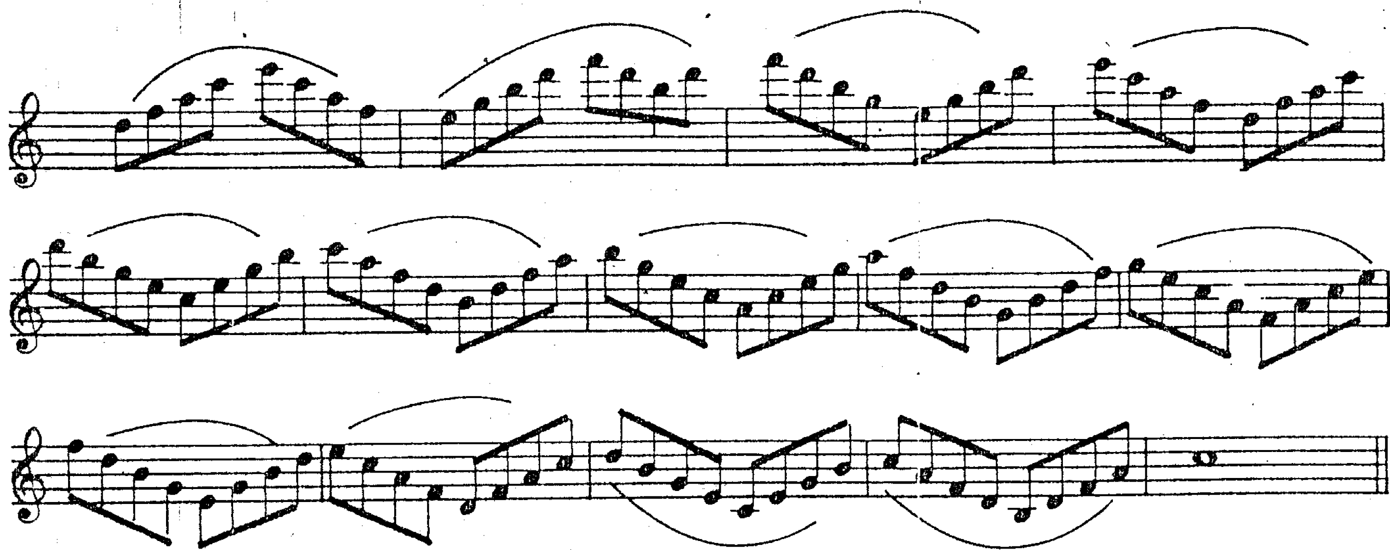
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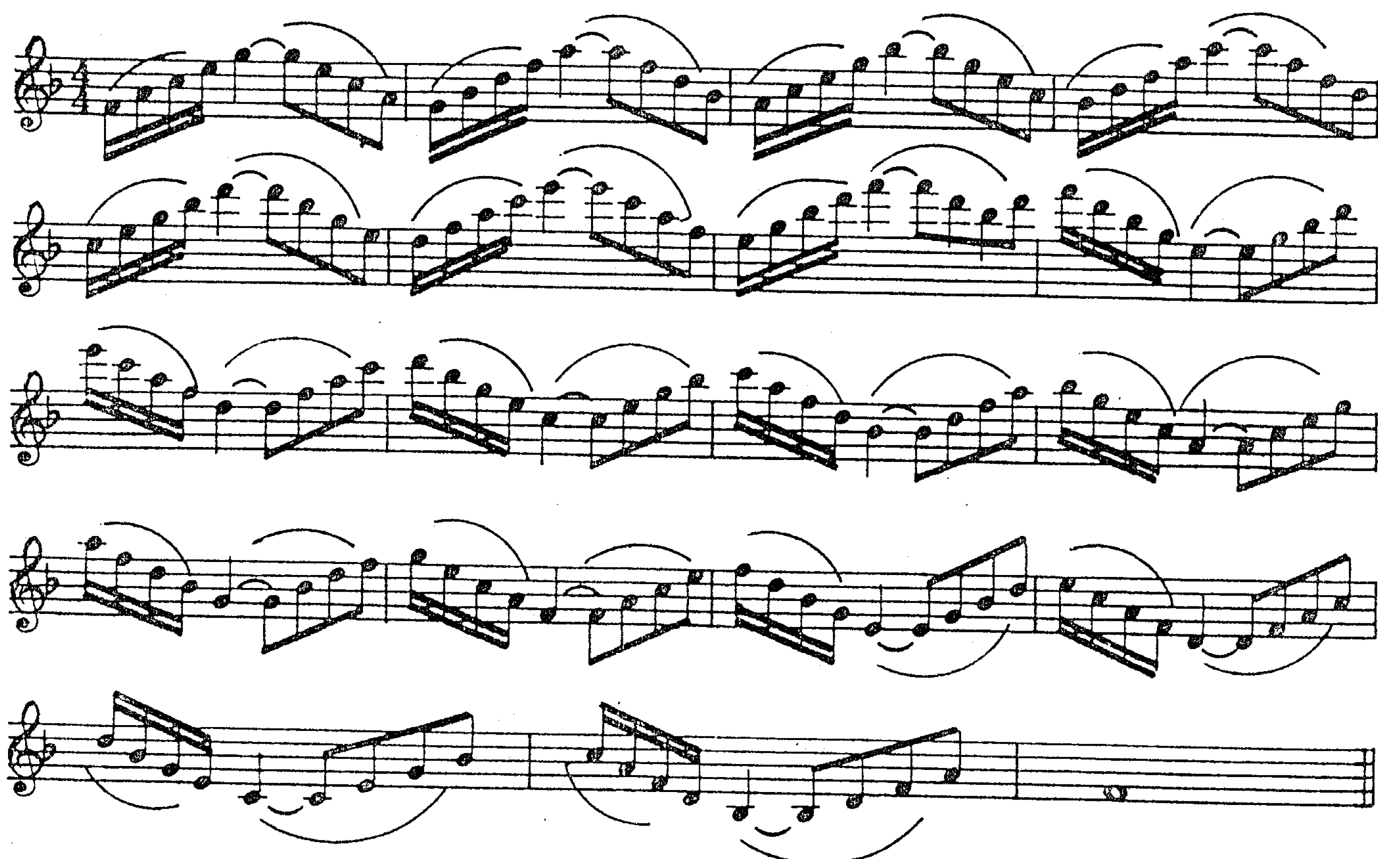
Section V

PENTADS - TONAL VARIATIONS

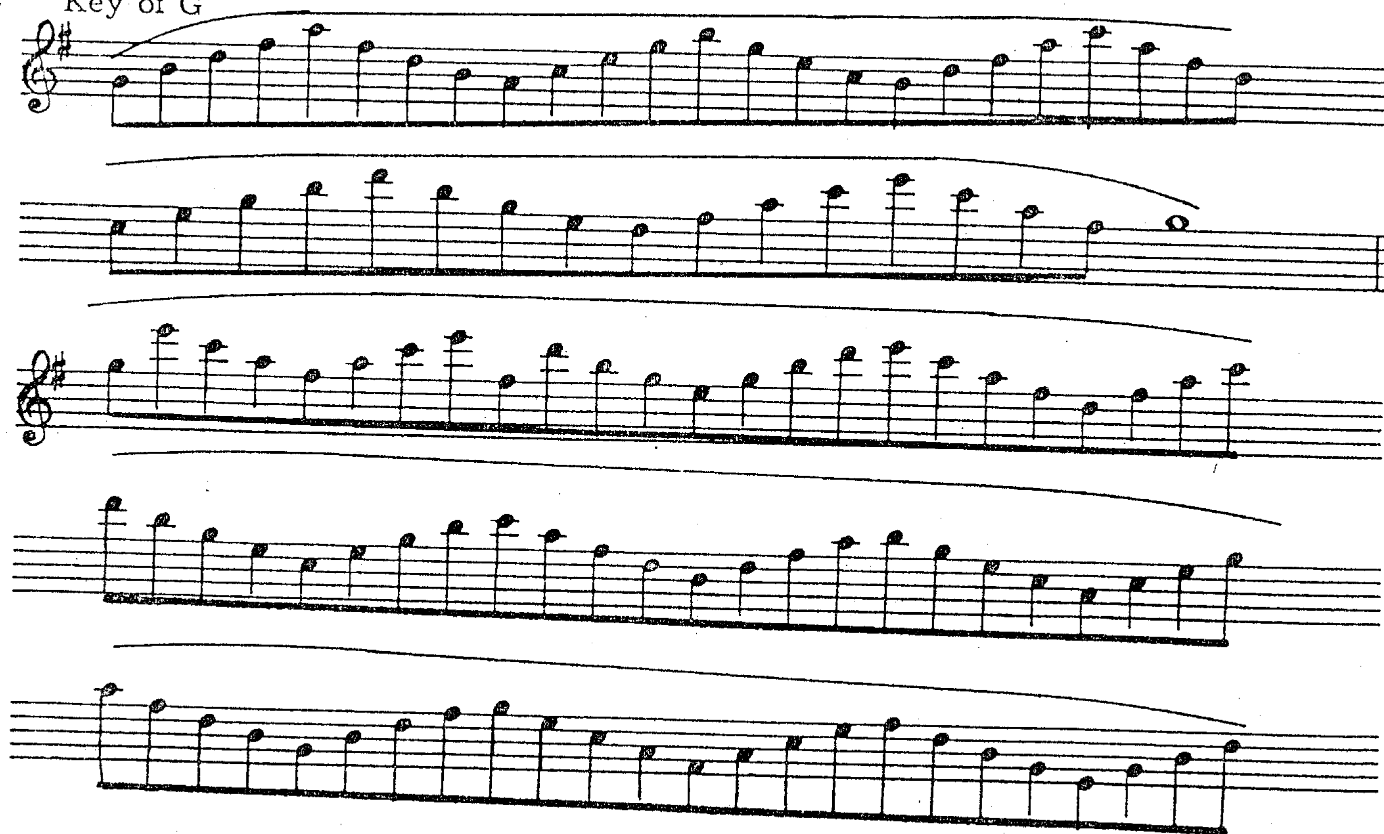
145 Key of C
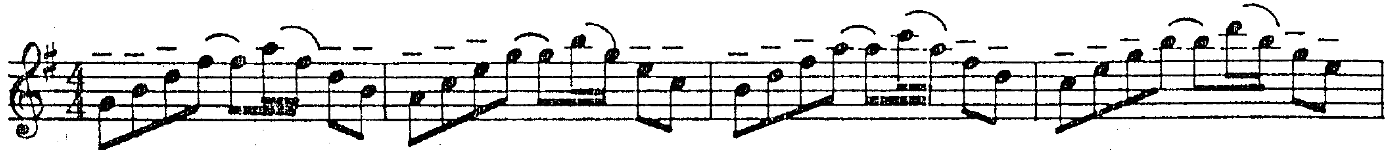


146 Key of F
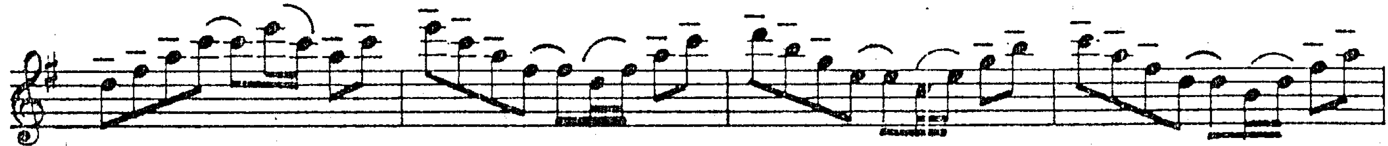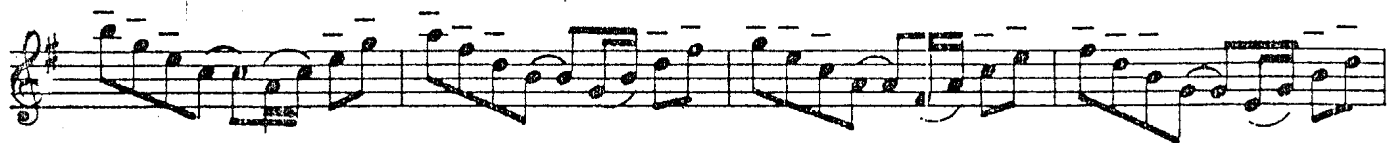


147 Key of G
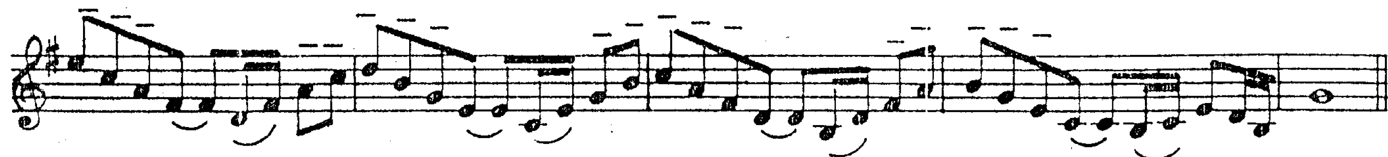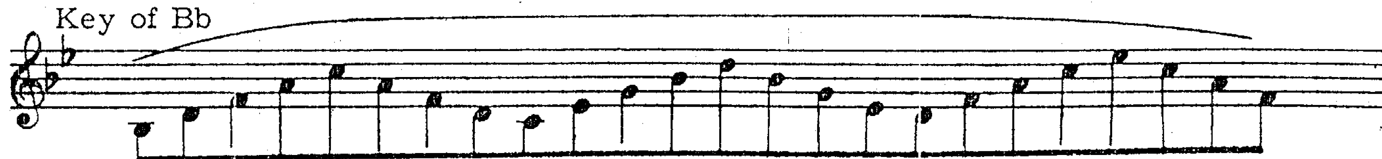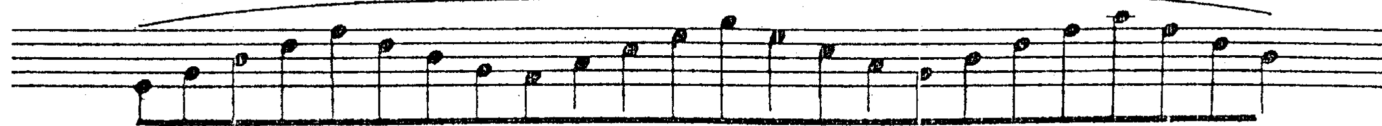










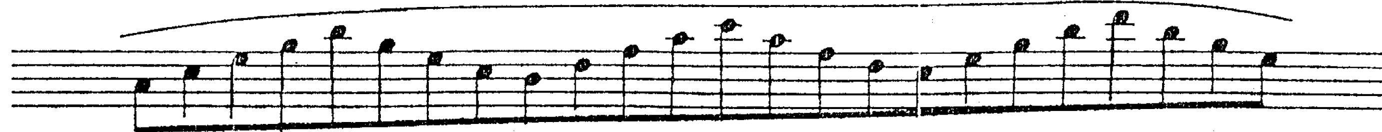


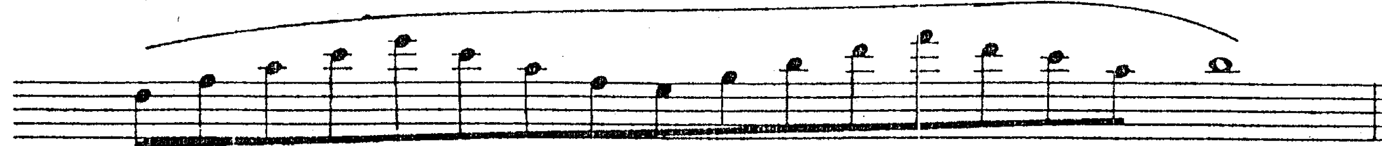
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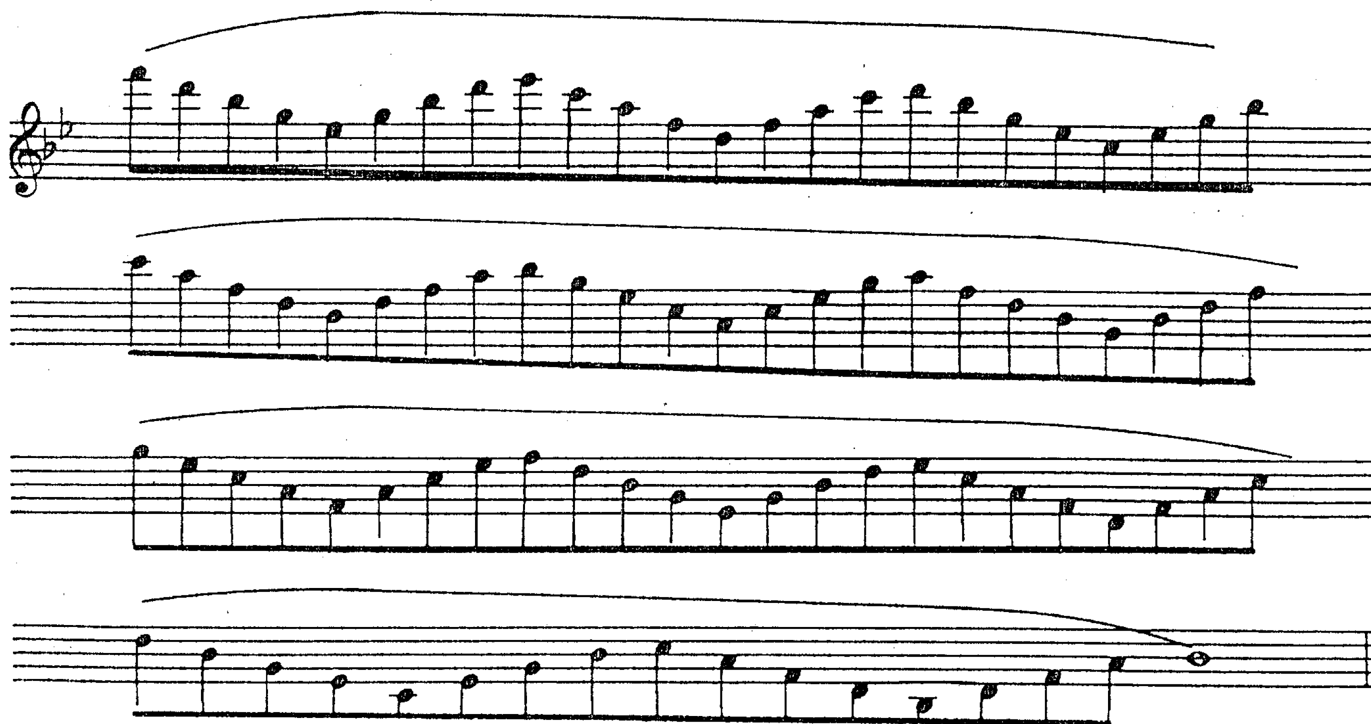
Key of Bb
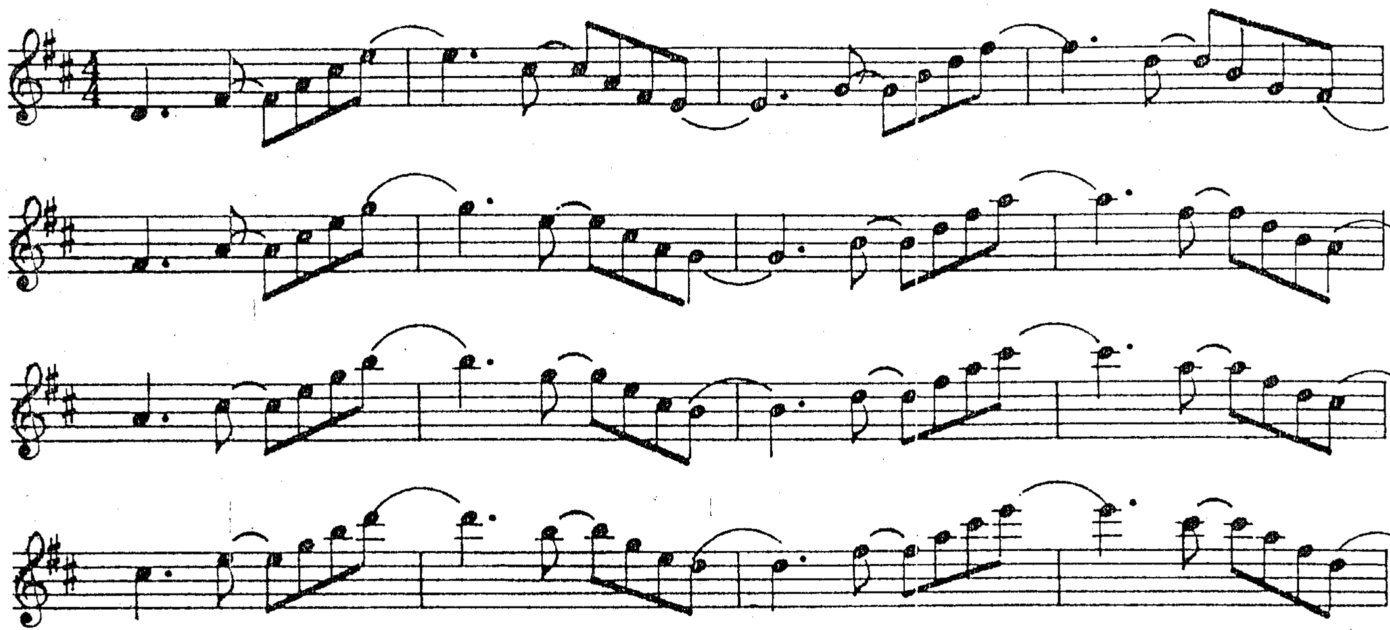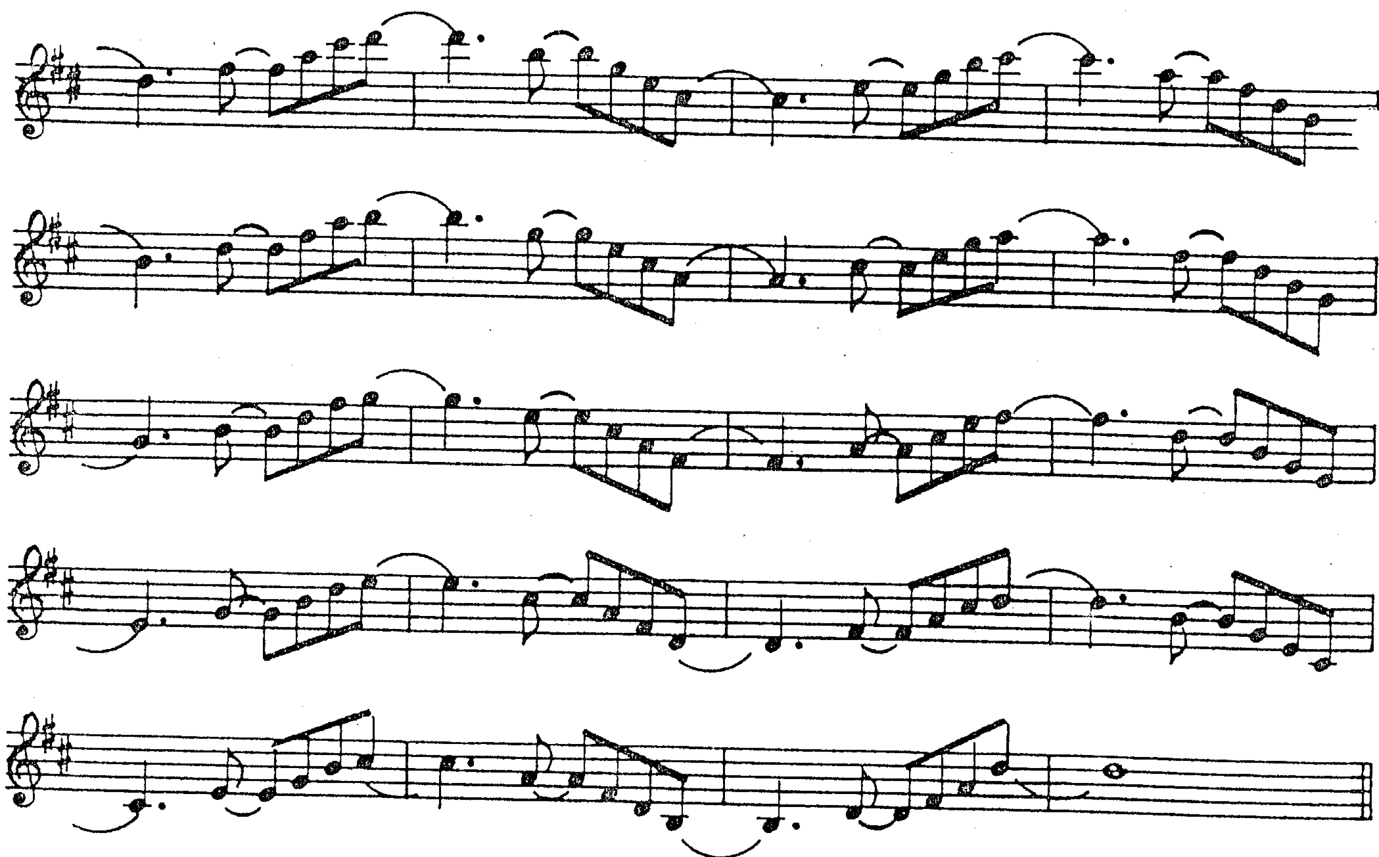








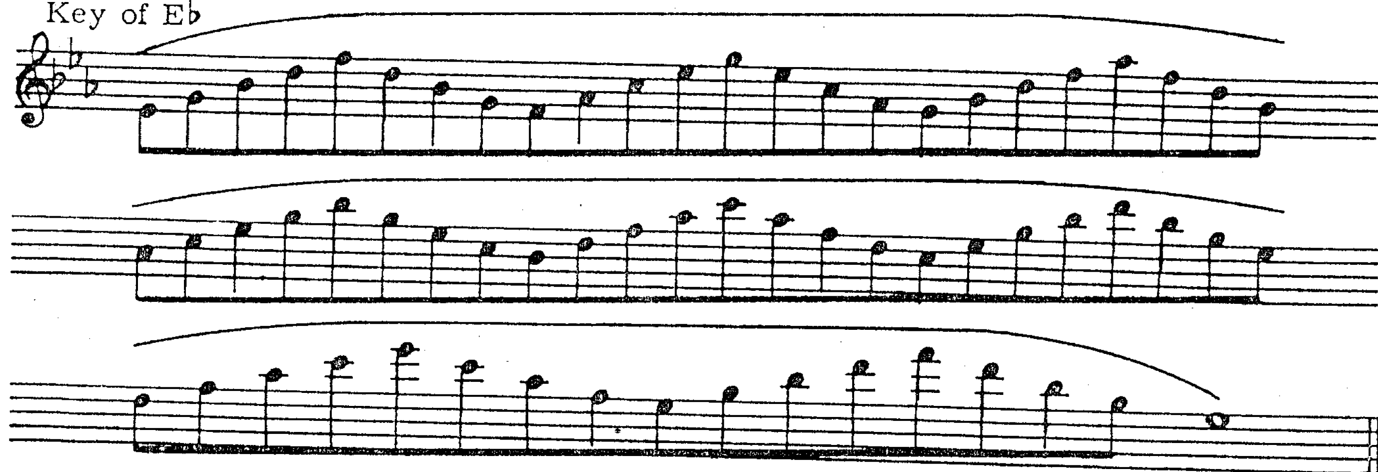


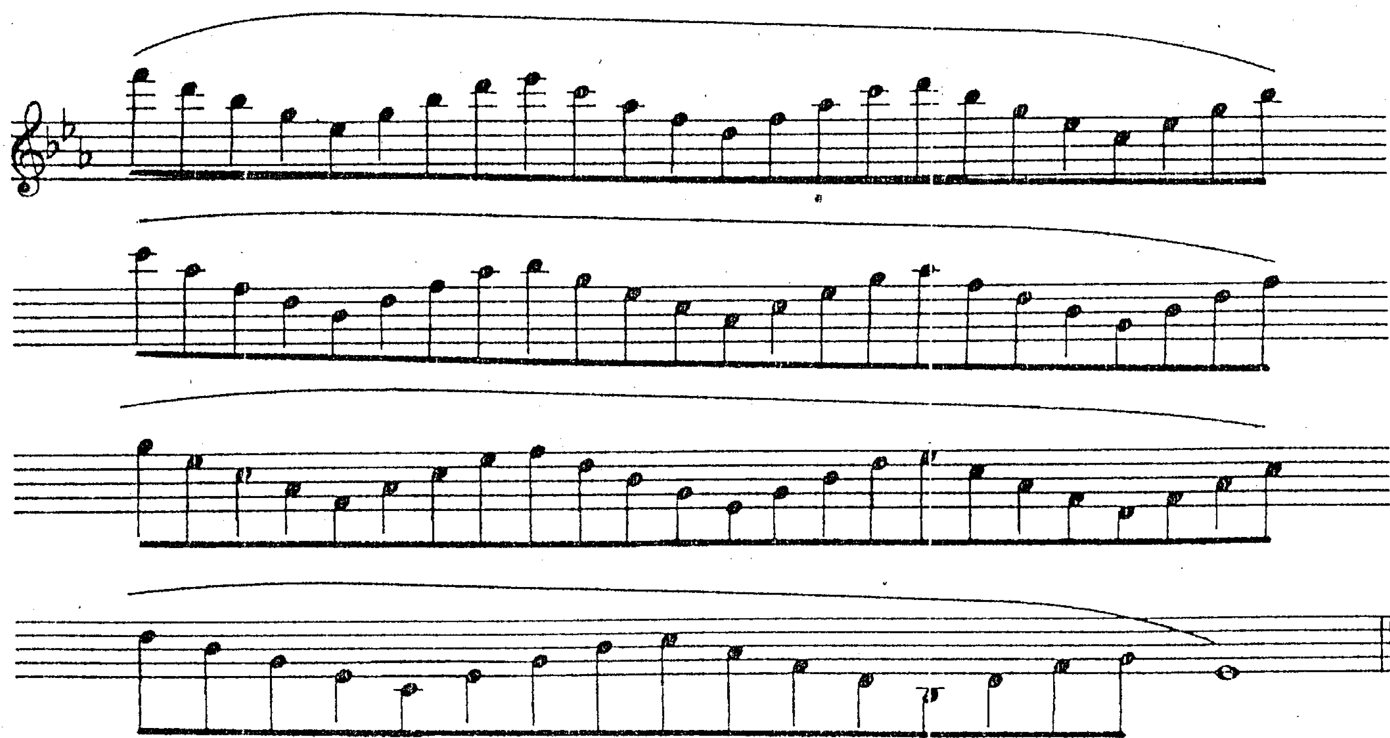
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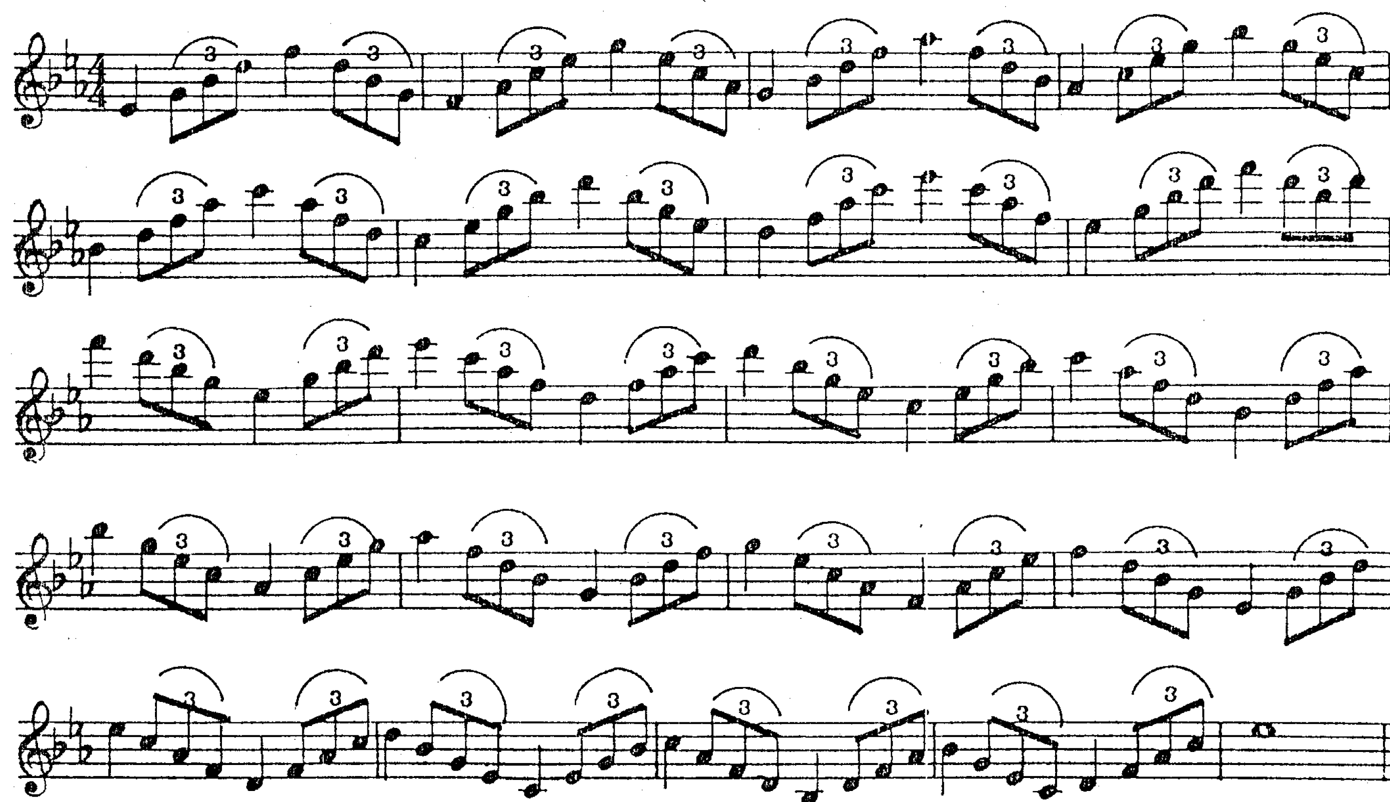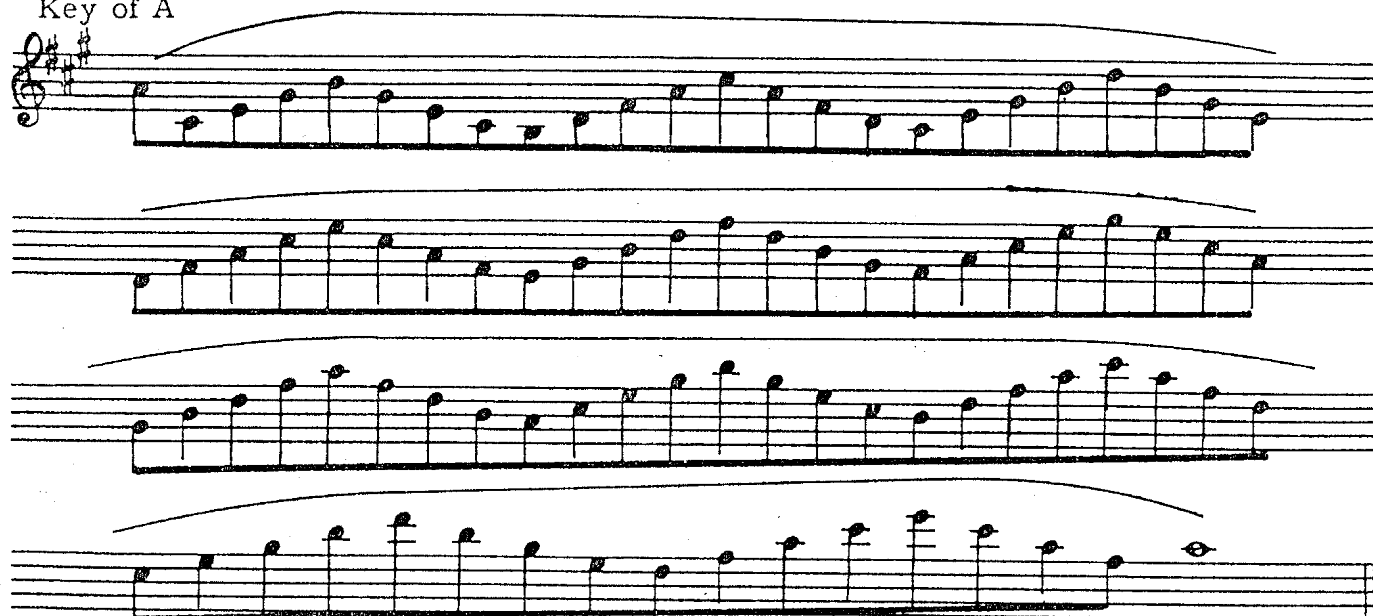




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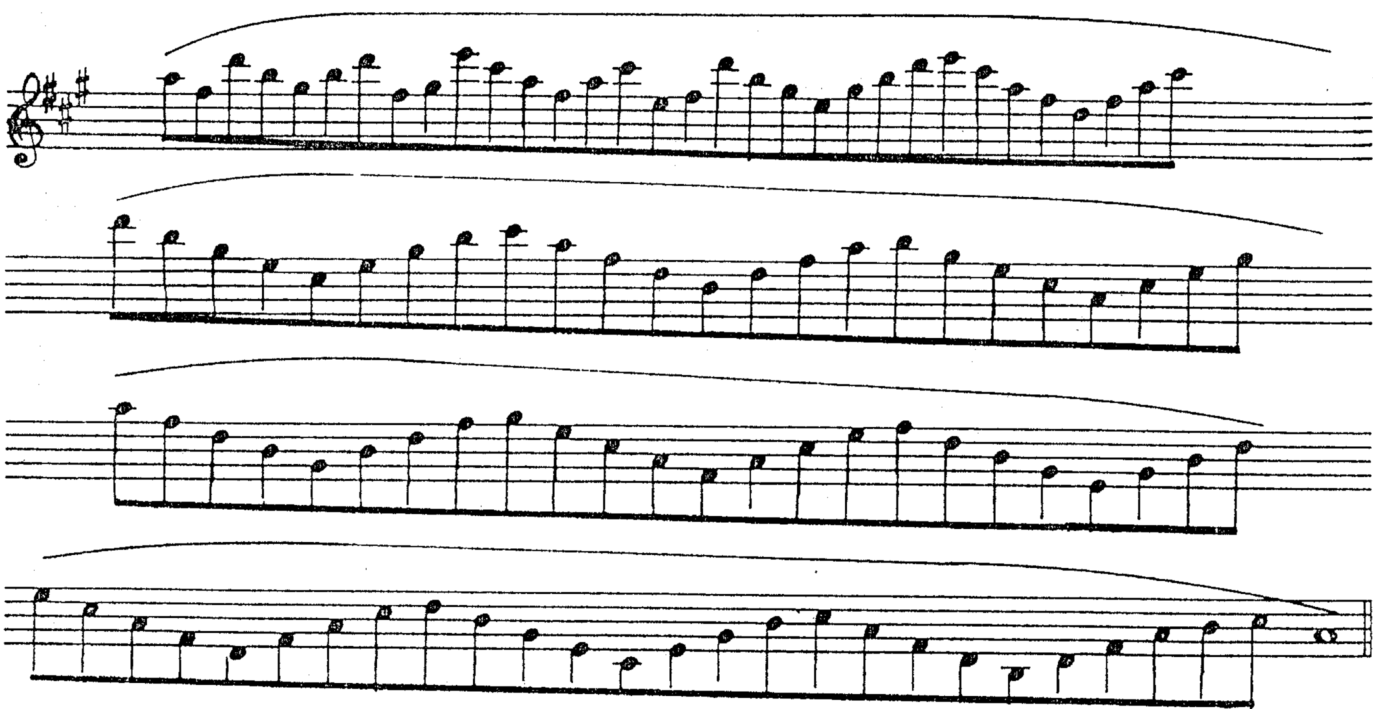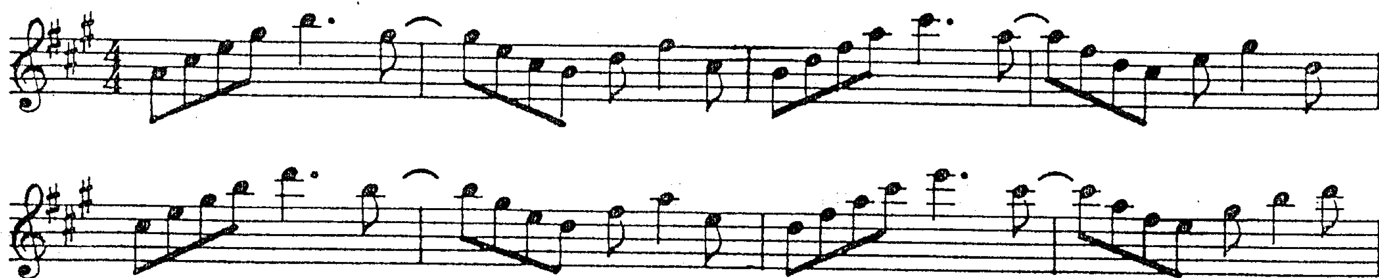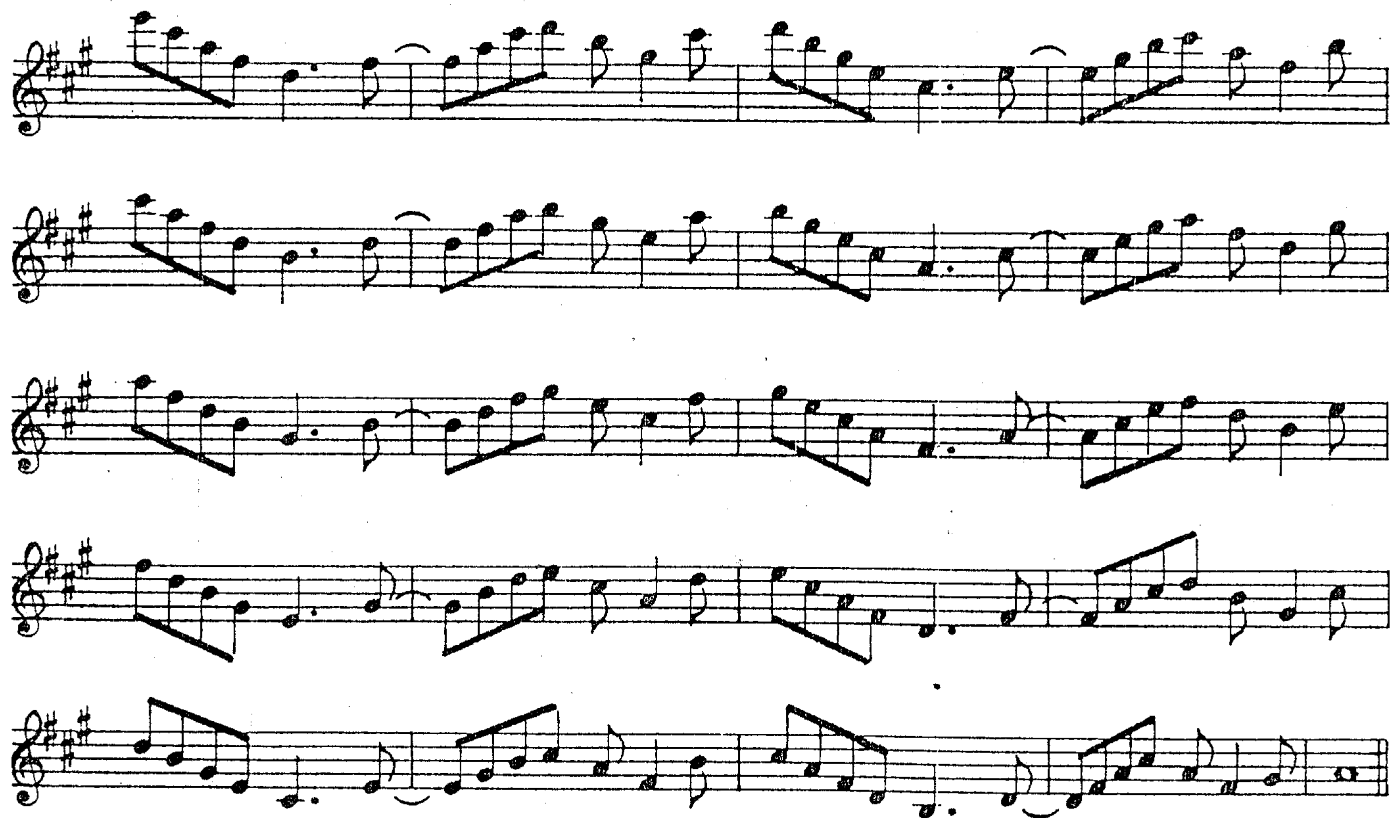






151
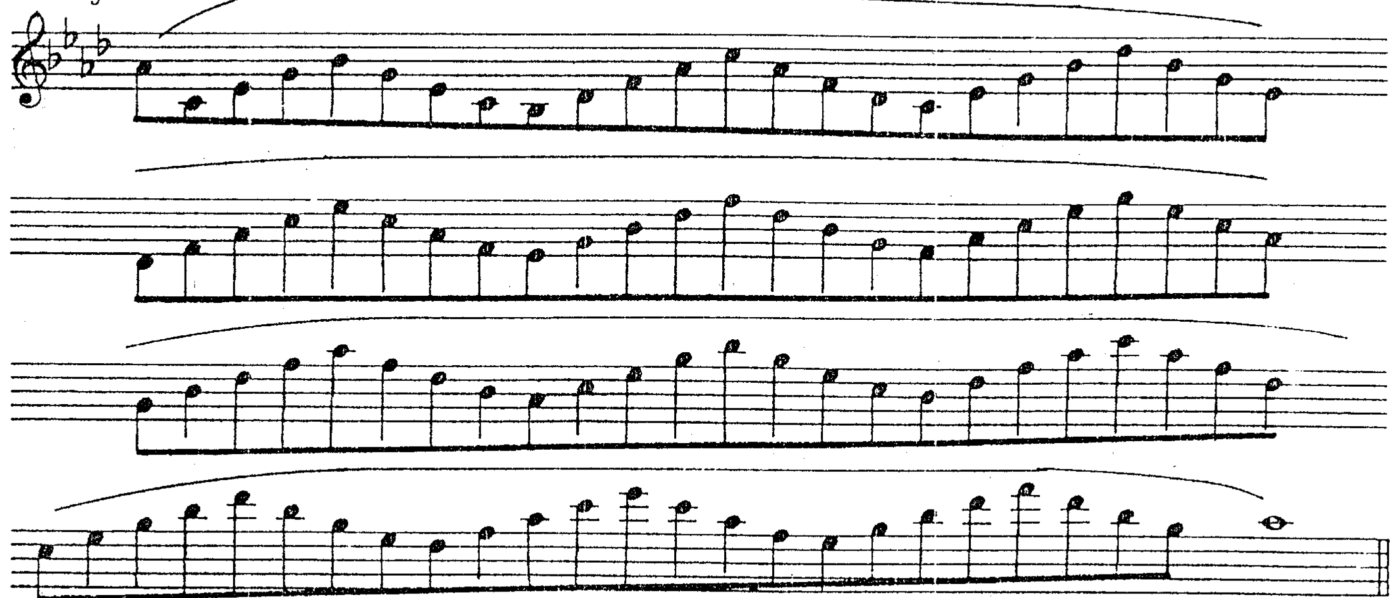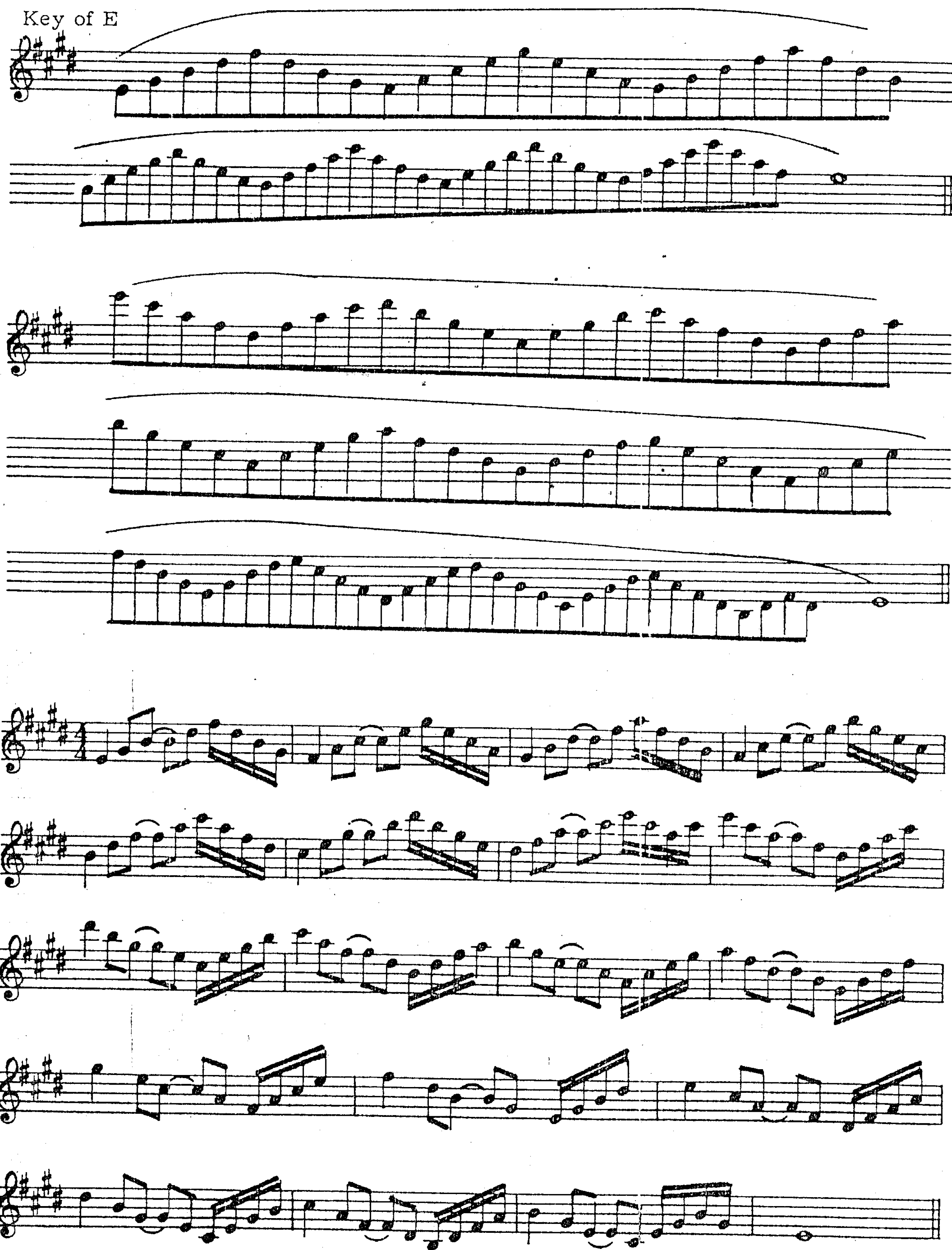








152

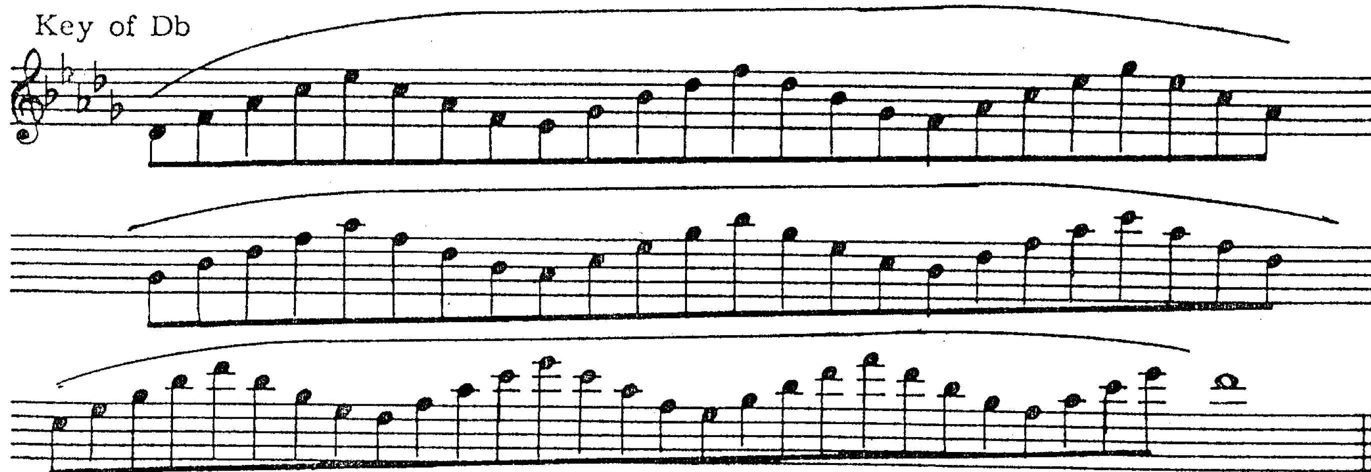


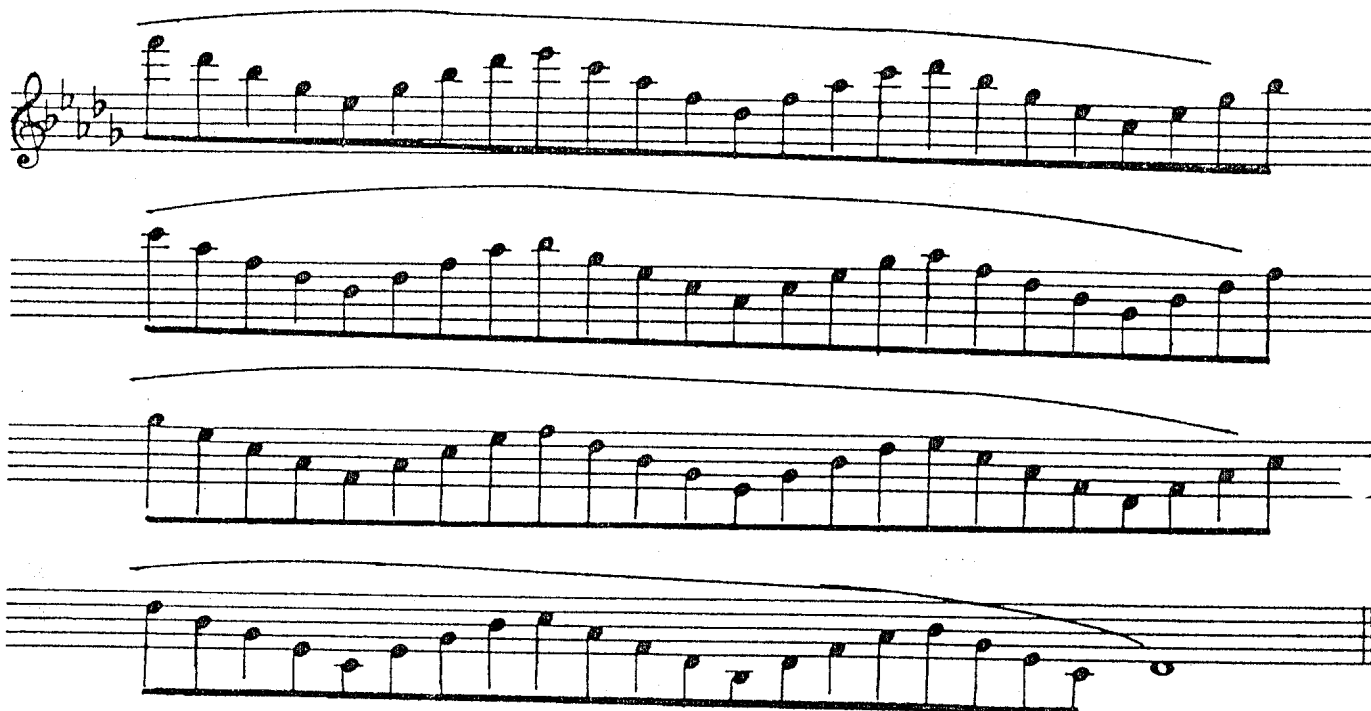
153
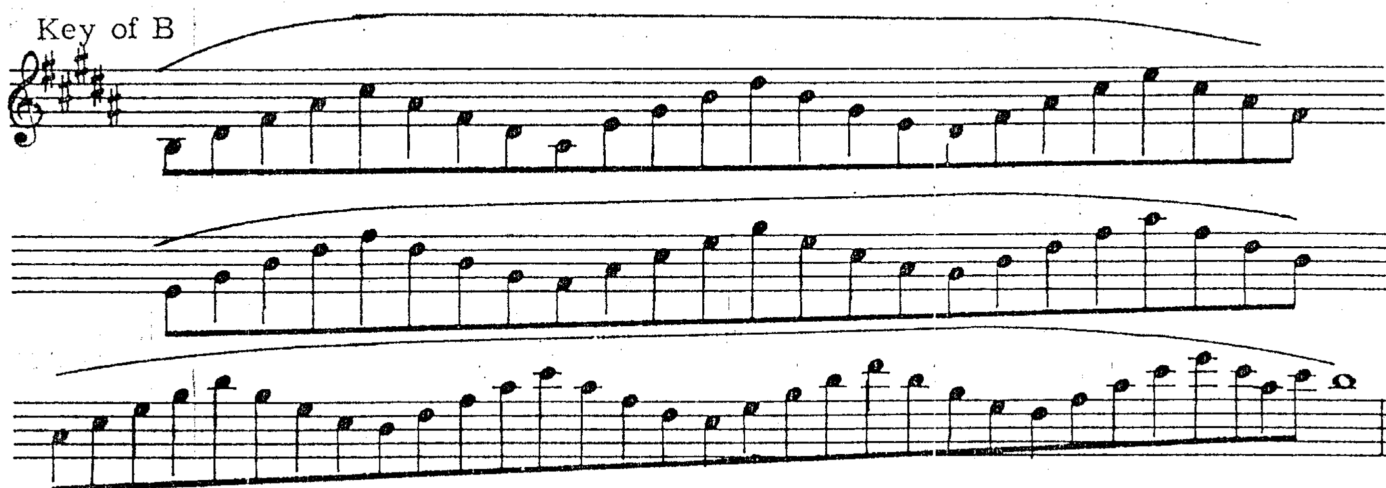


M.M. 152

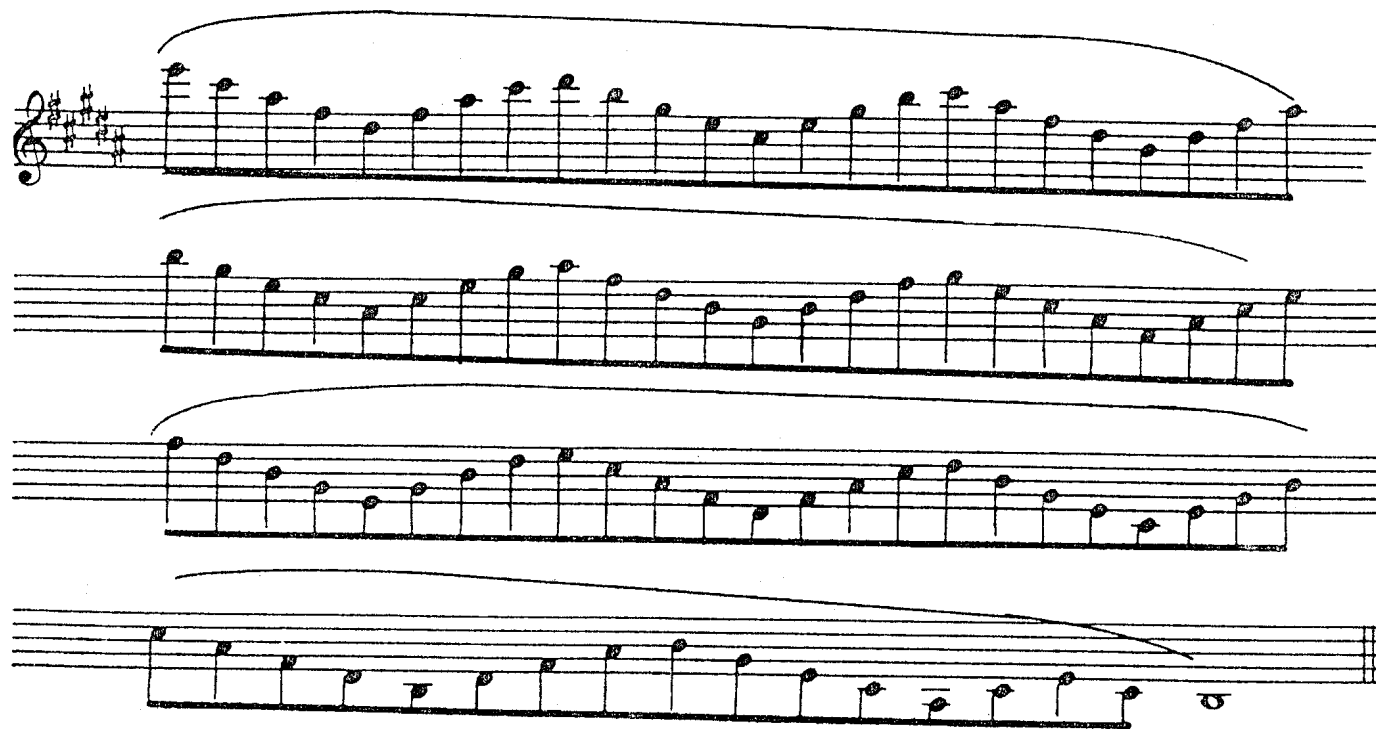
154 Key of Db
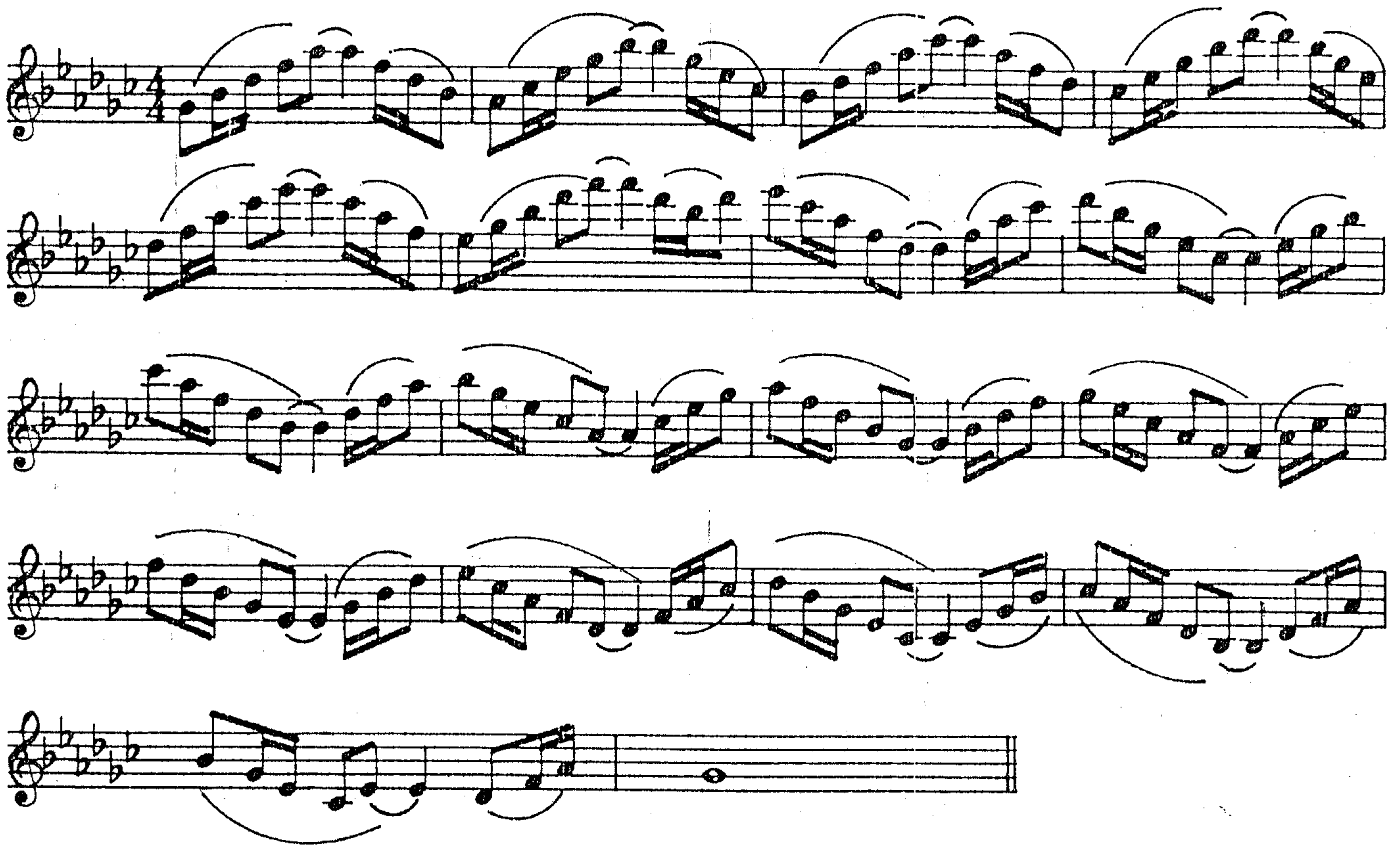




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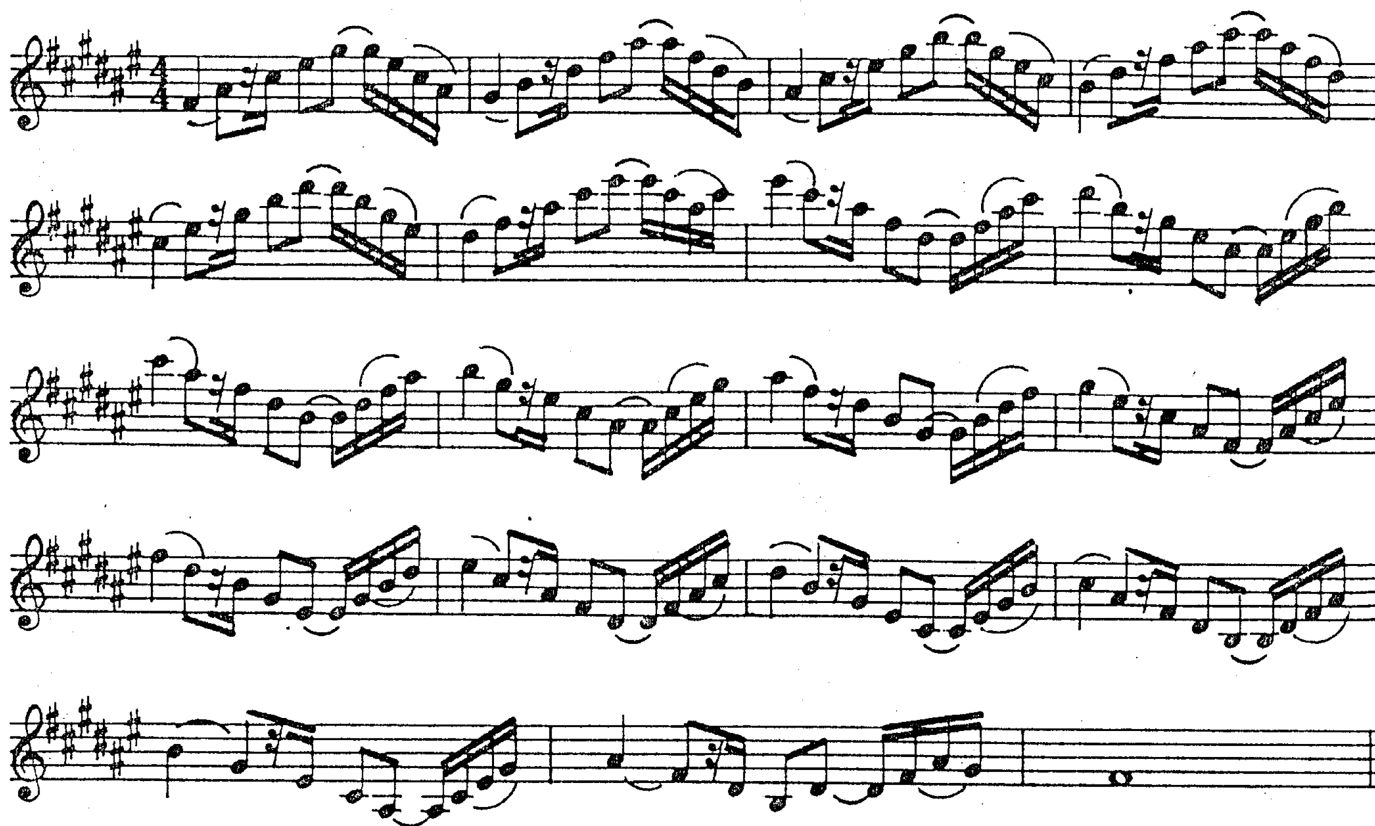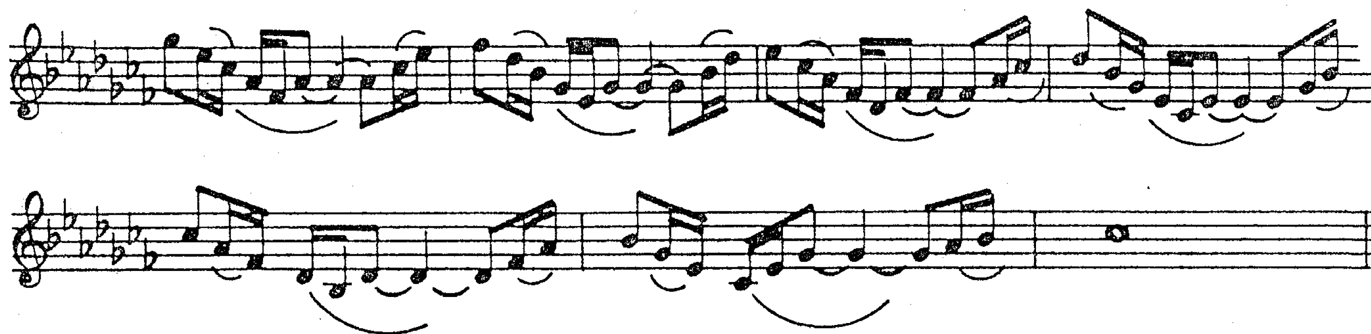




156 Key of G♭



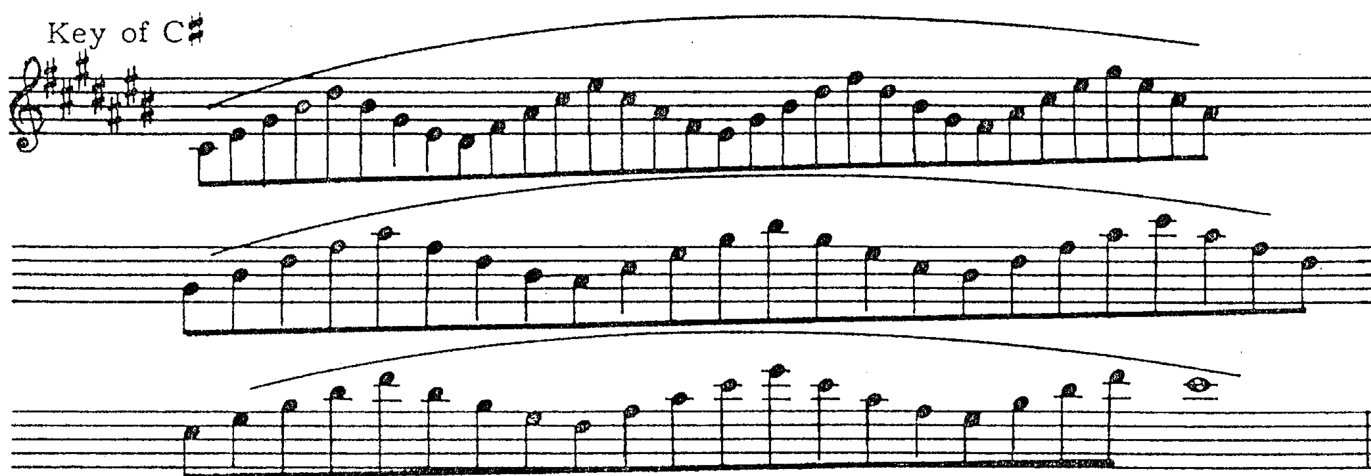
157 Key of F♯
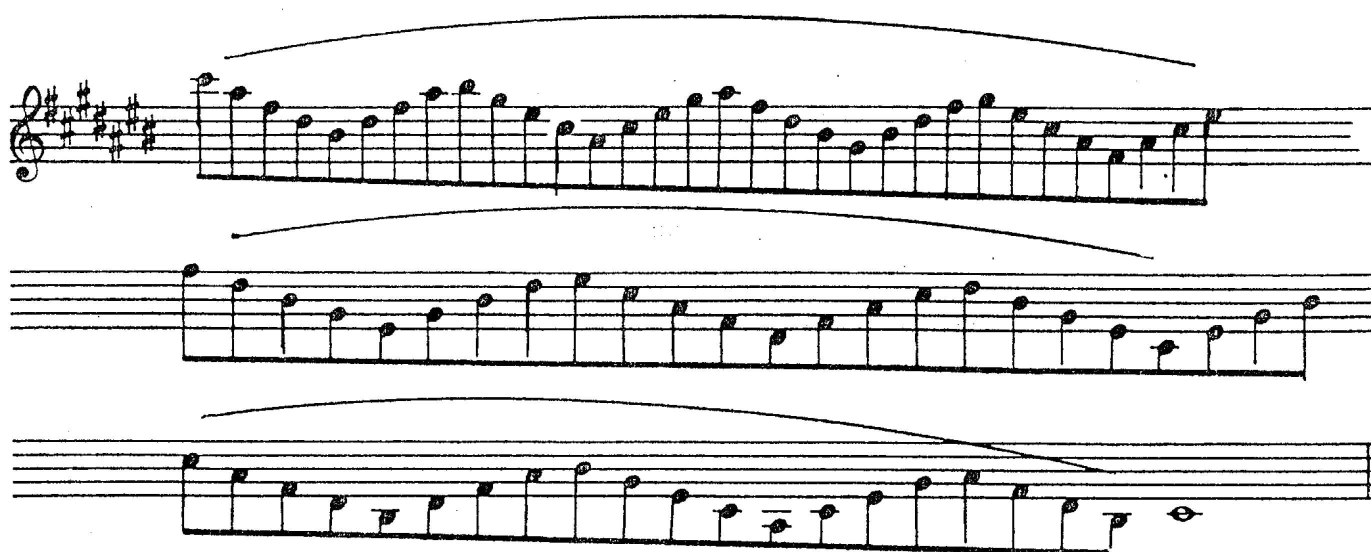


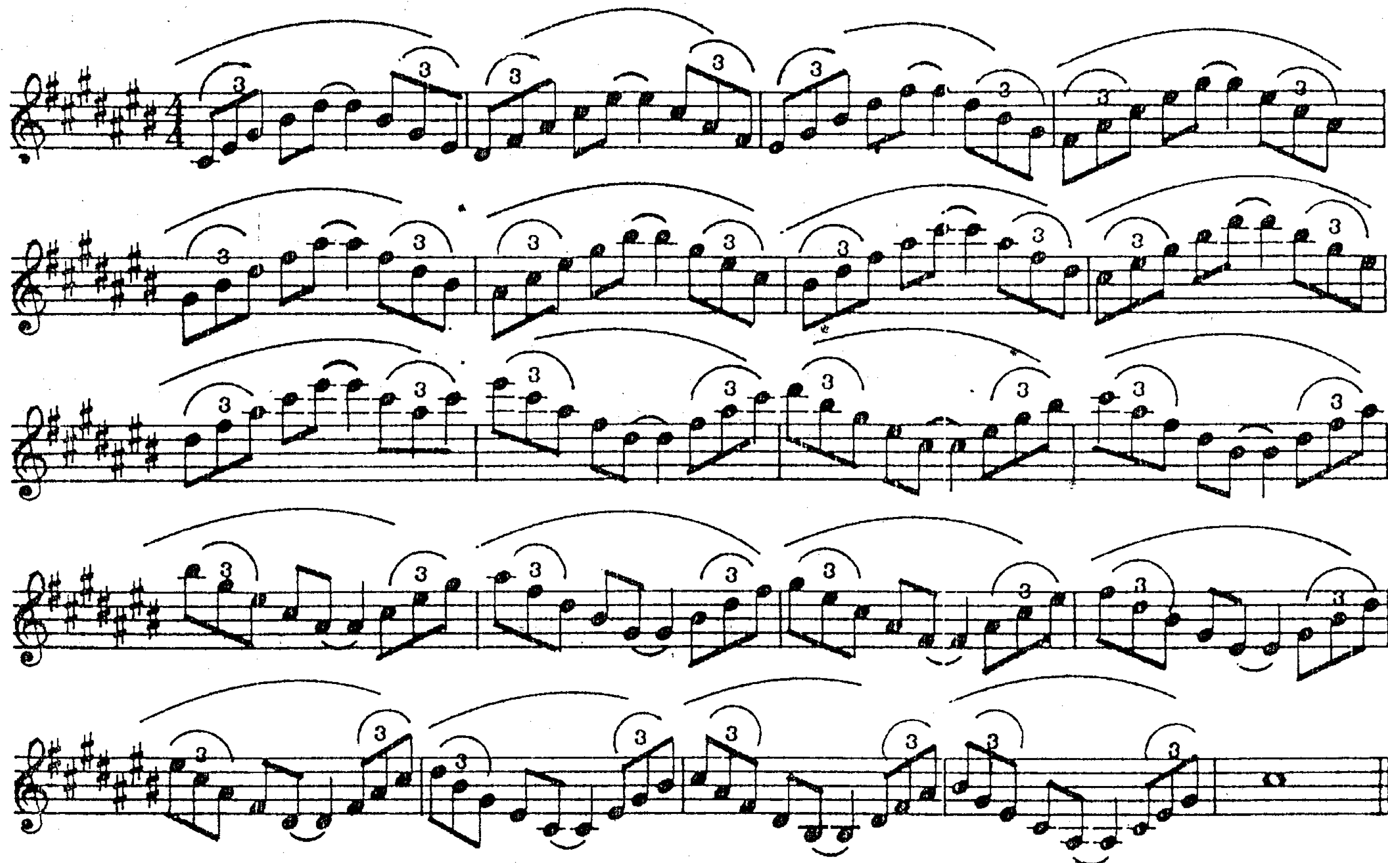
158 Key of C♭



159
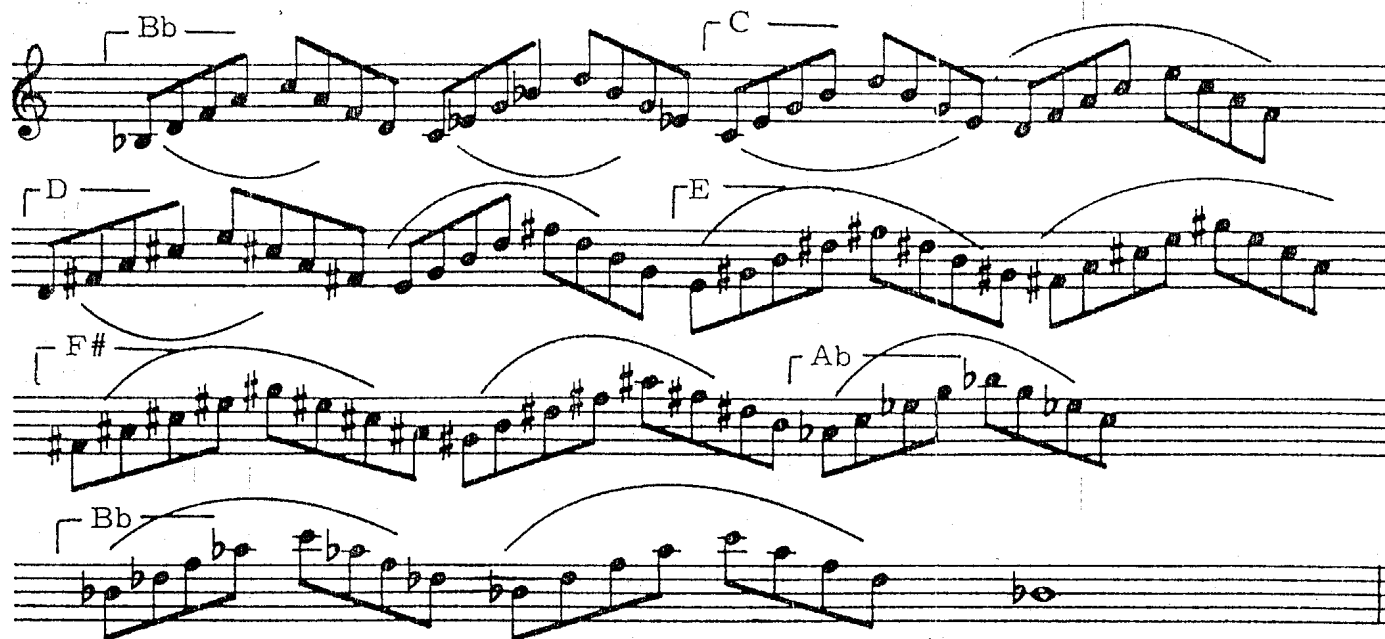






PENTADS - POLYTONAL VARIATIONS

(see author's notes)

160



161

Eb — B — G — Eb —

B — G — Eb —

162

B — A — G — F —

Eb — Db — B —

163

C — A — F# —

Eb — C —

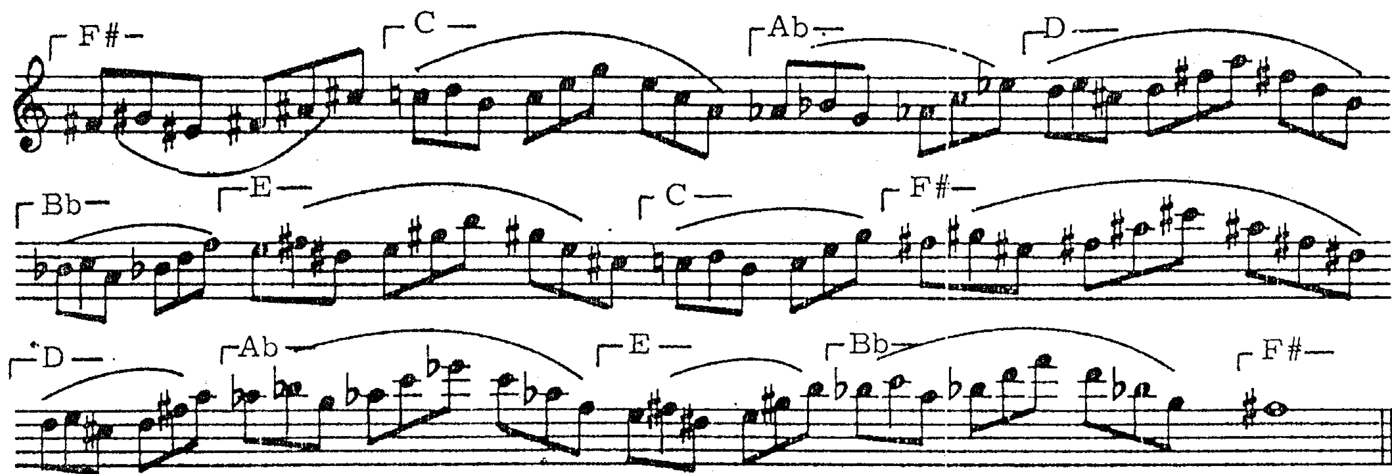
164

B — F — Db — G —

Eb — A — F — B —

G — Db — A — Eb — B —

165



166

Eb— E— Bb—

B— F—

F#— C— Db—

G— Ab—

D— Eb— A—

Bb— E—

F— B—

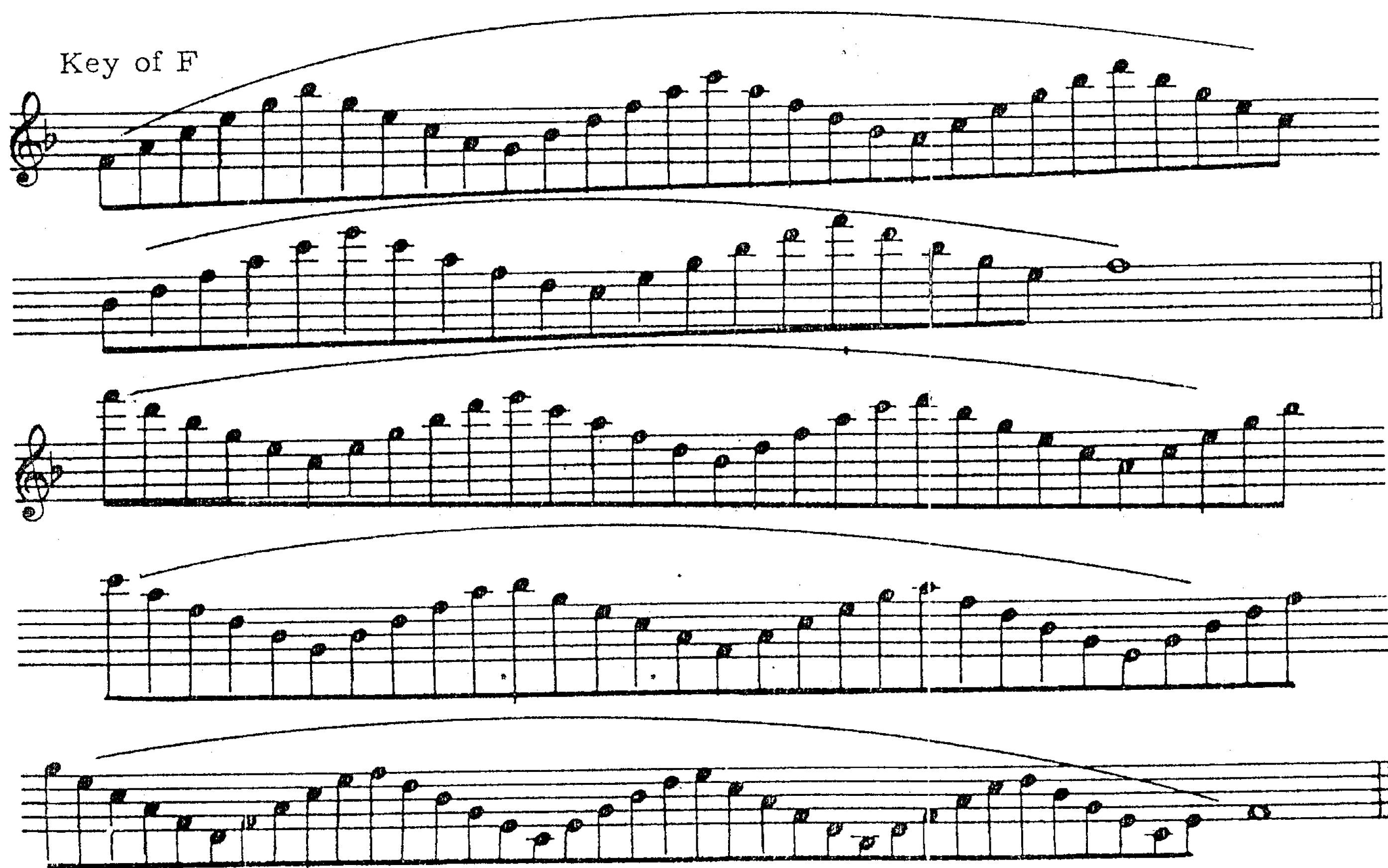
Section VI

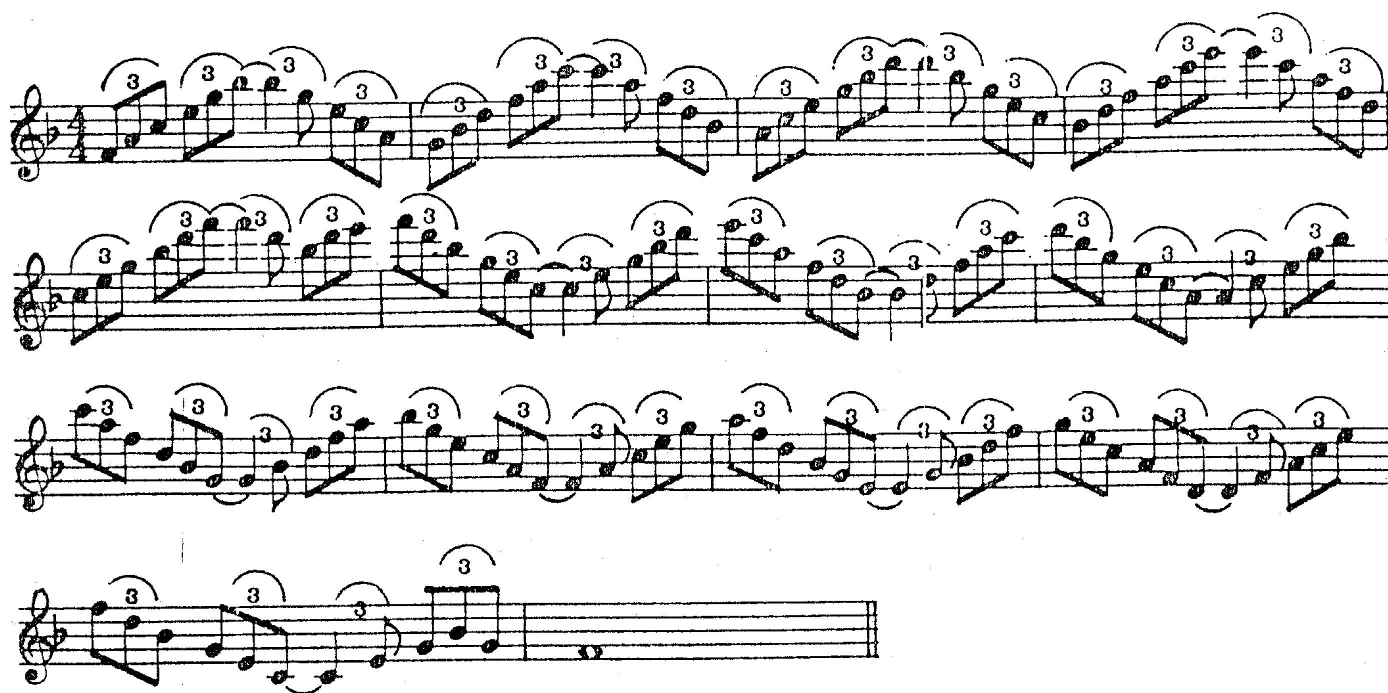
HEXADS - TONAL VARIATIONS

167 Key of C

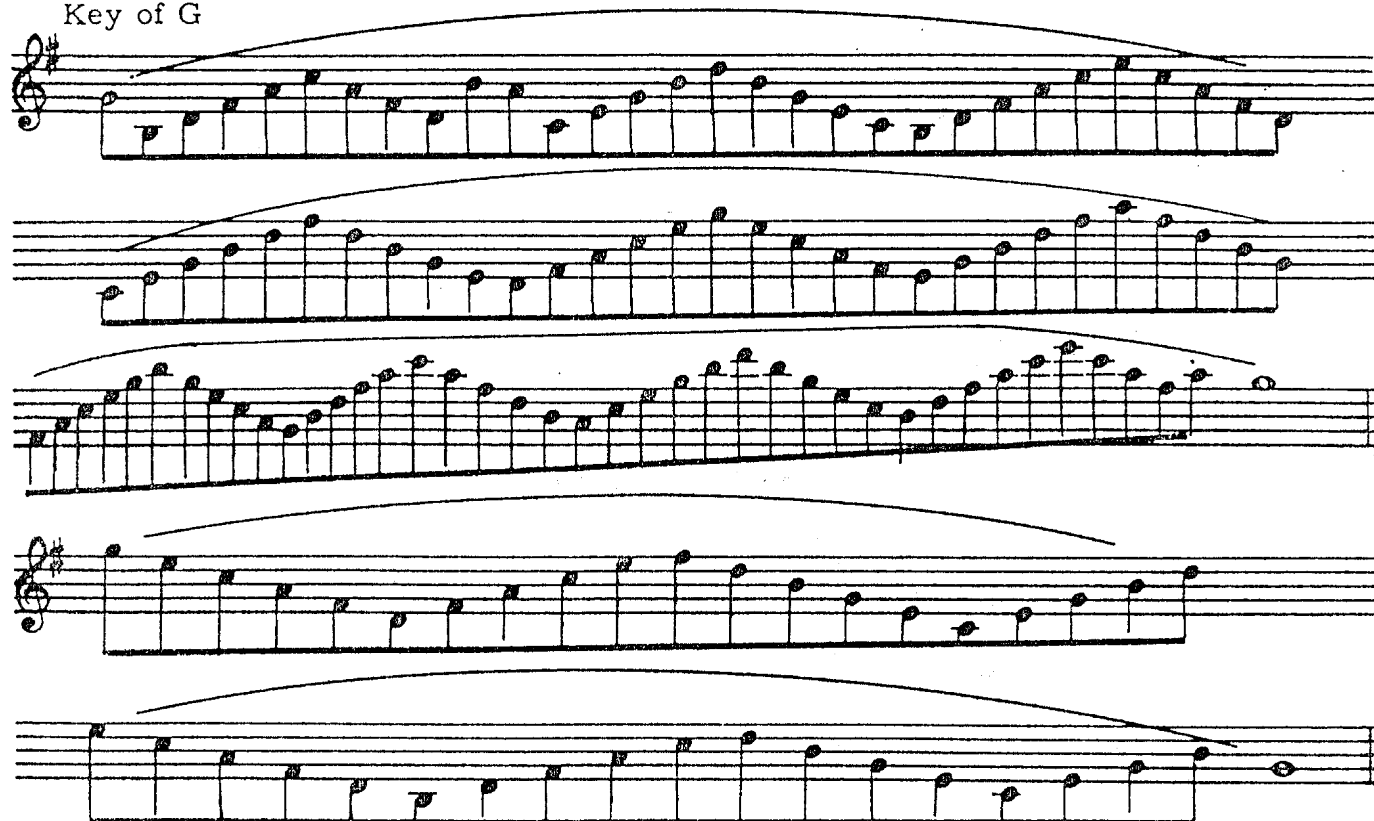
168

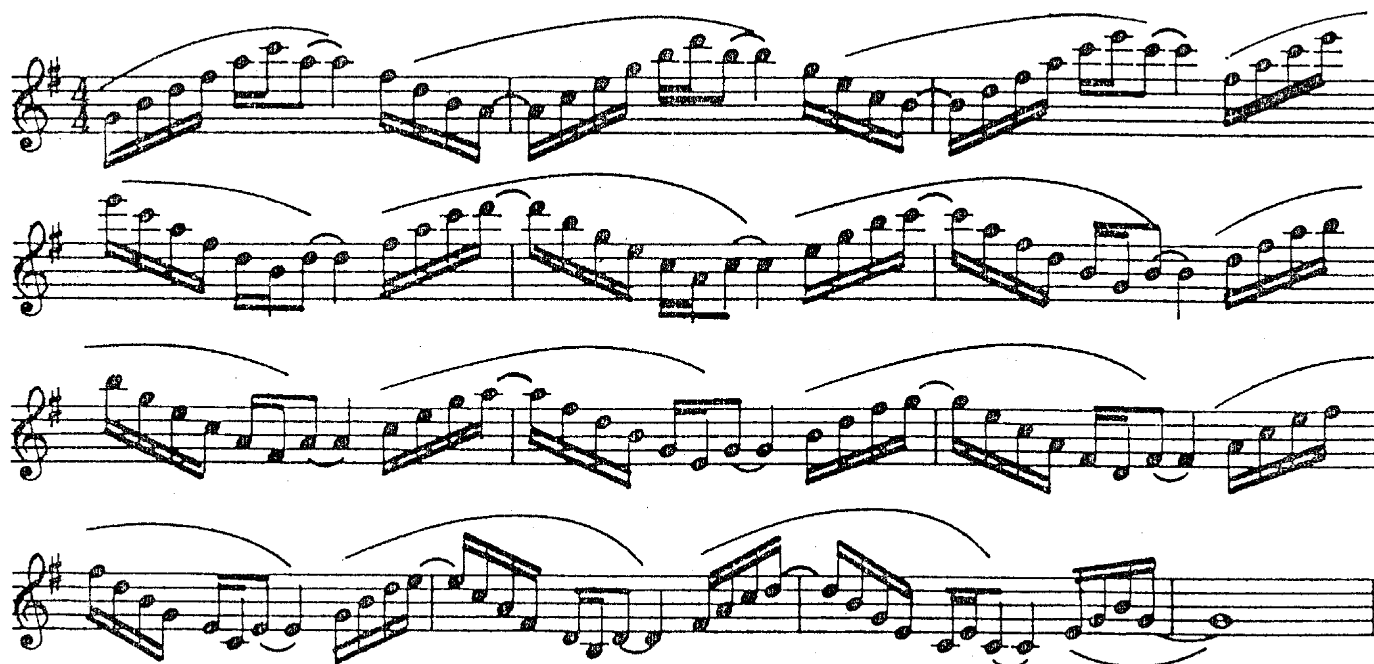
Key of F



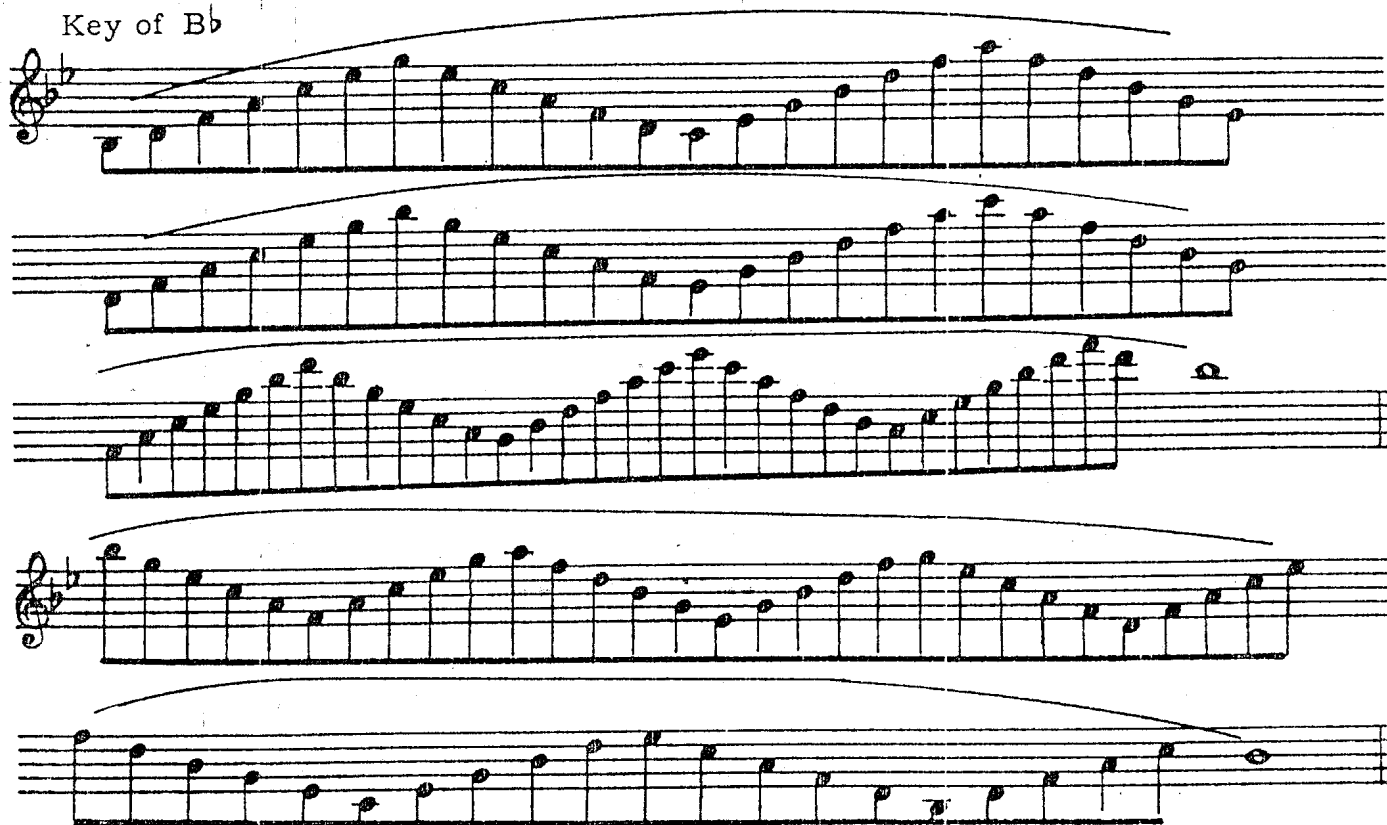


169 Key of G

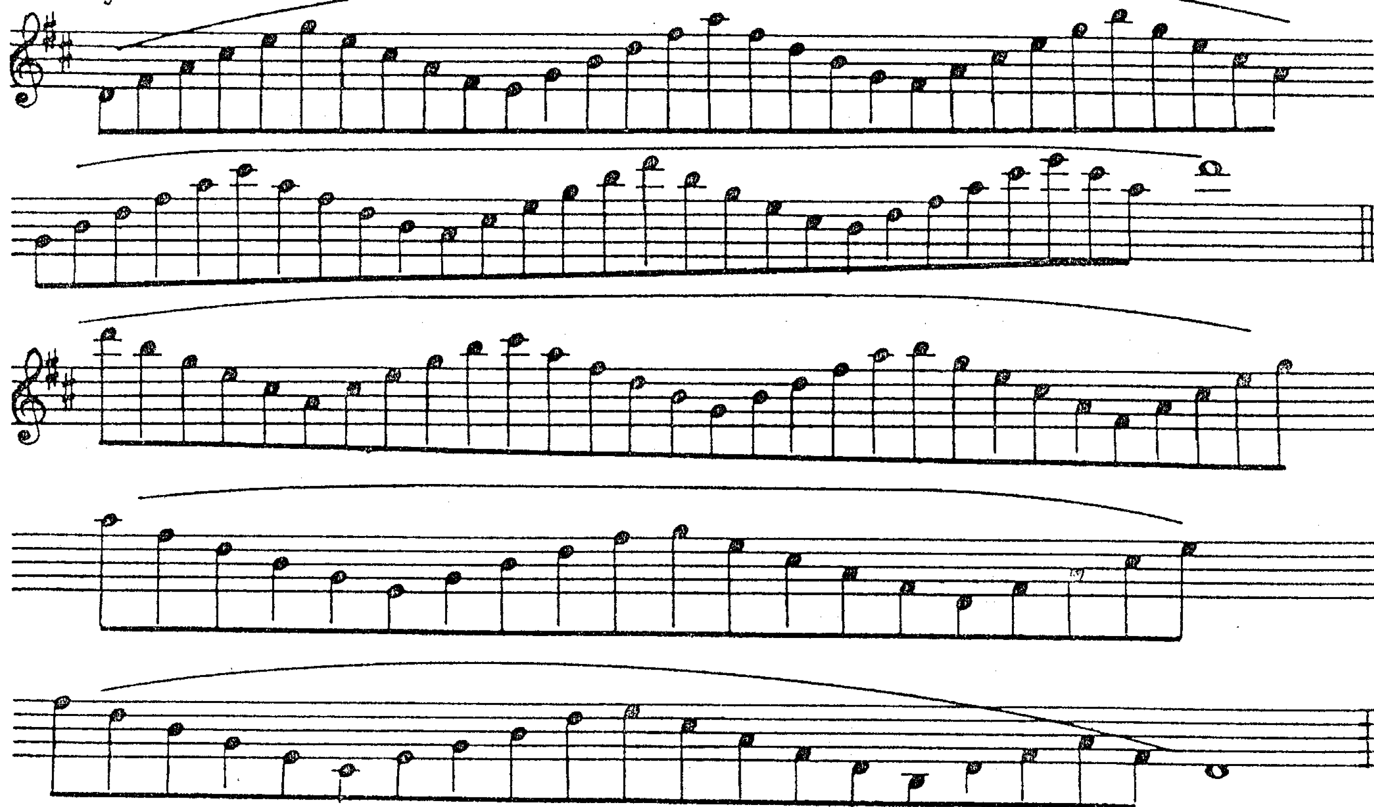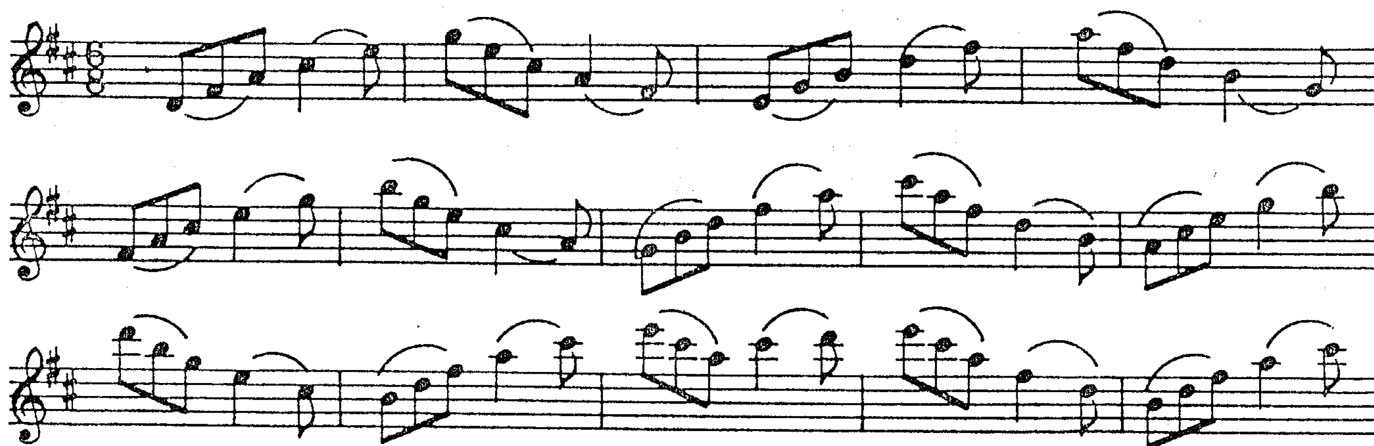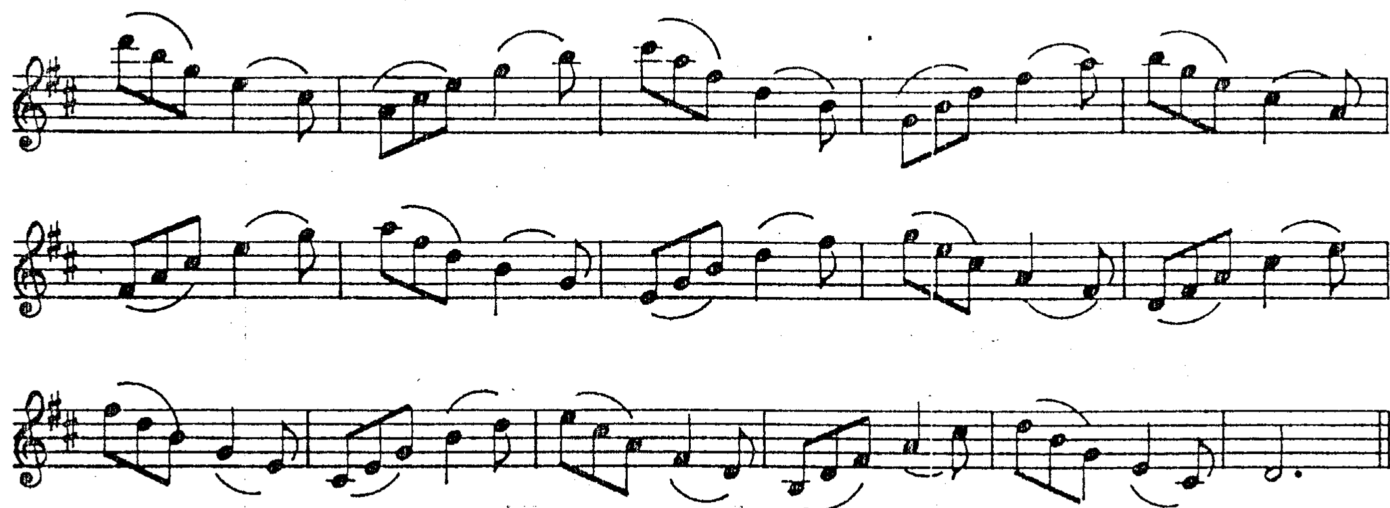




170 Key of B♭



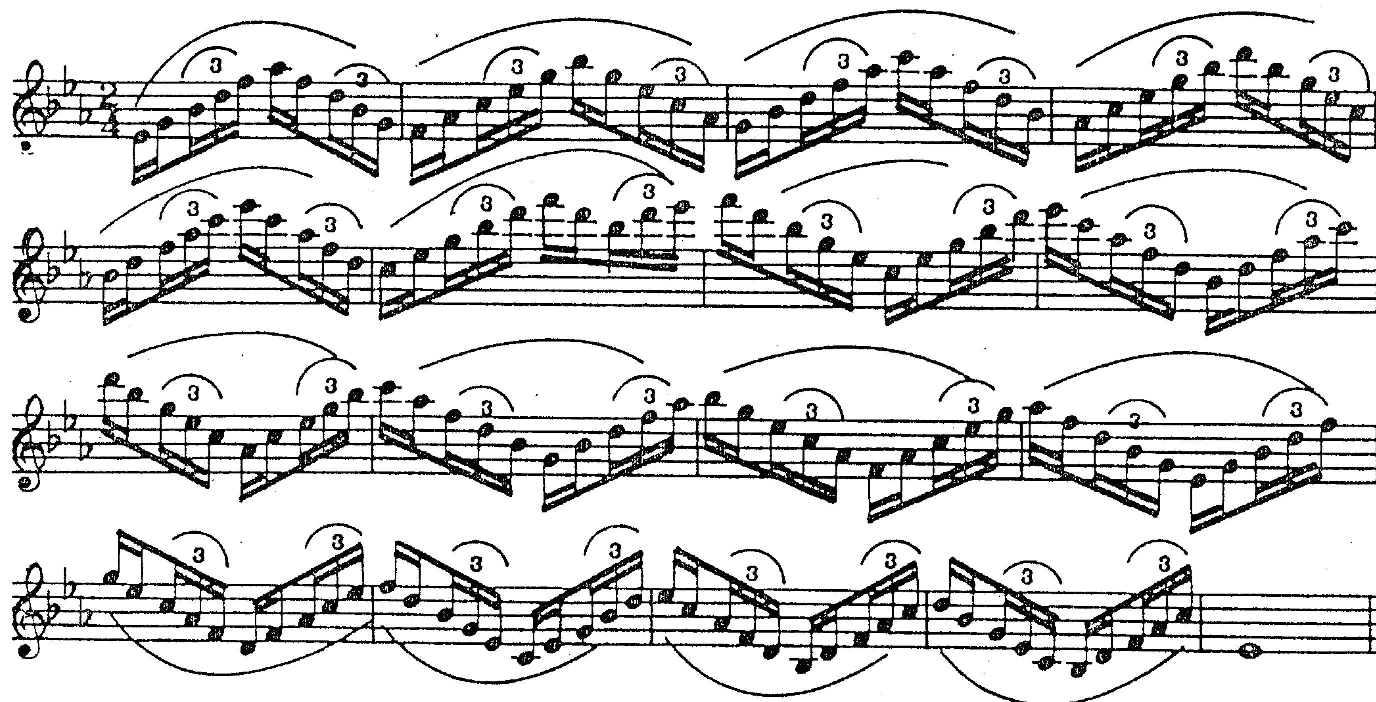
171
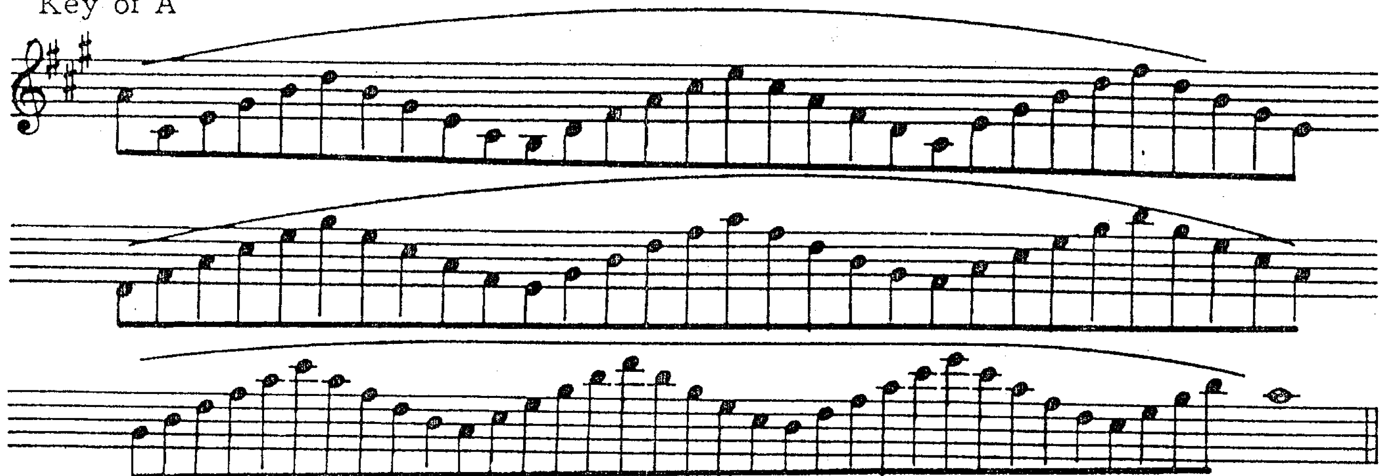




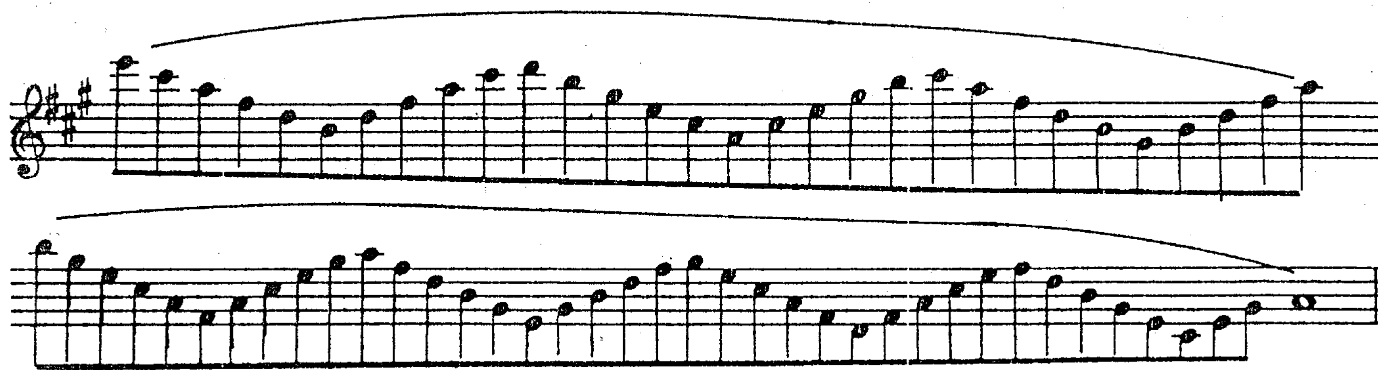


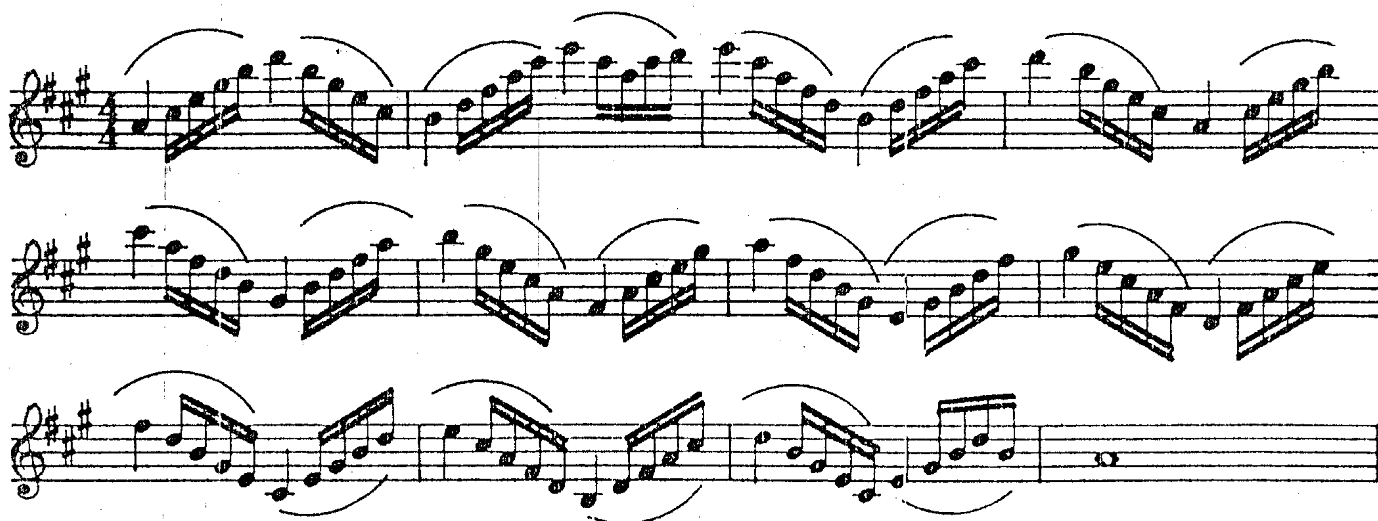
172 Key of E♭



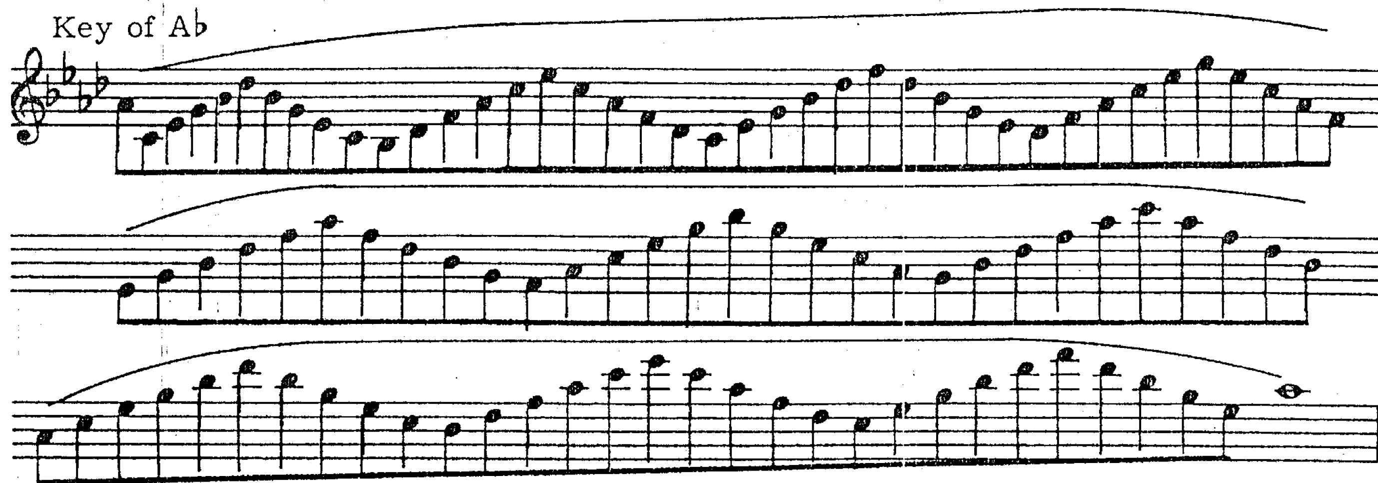
173 Key of A
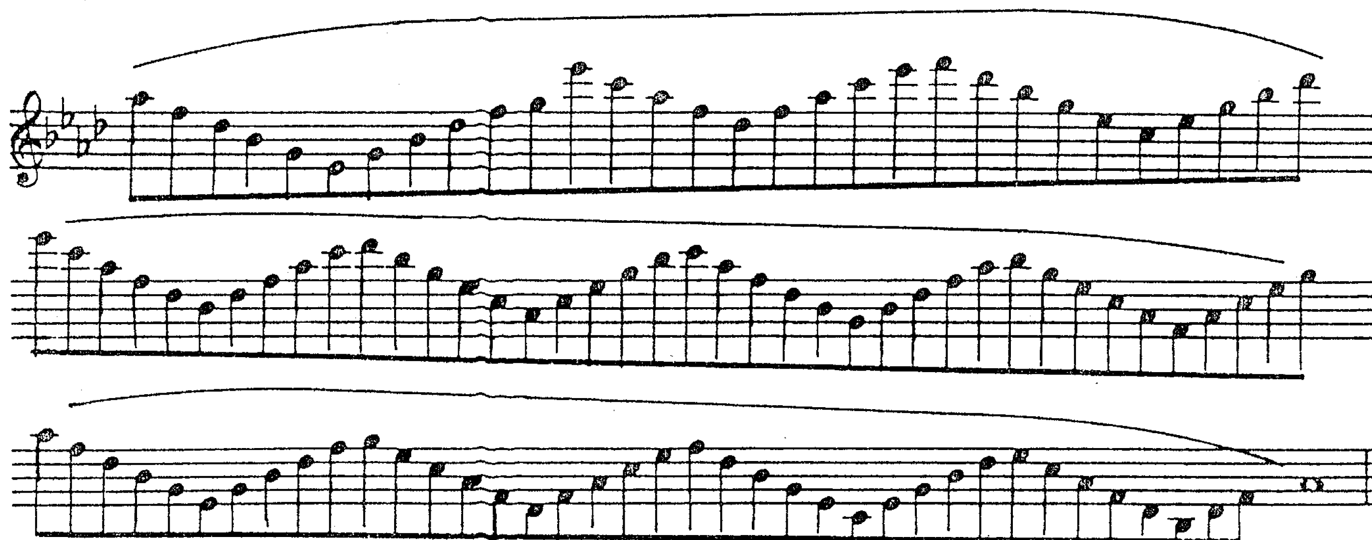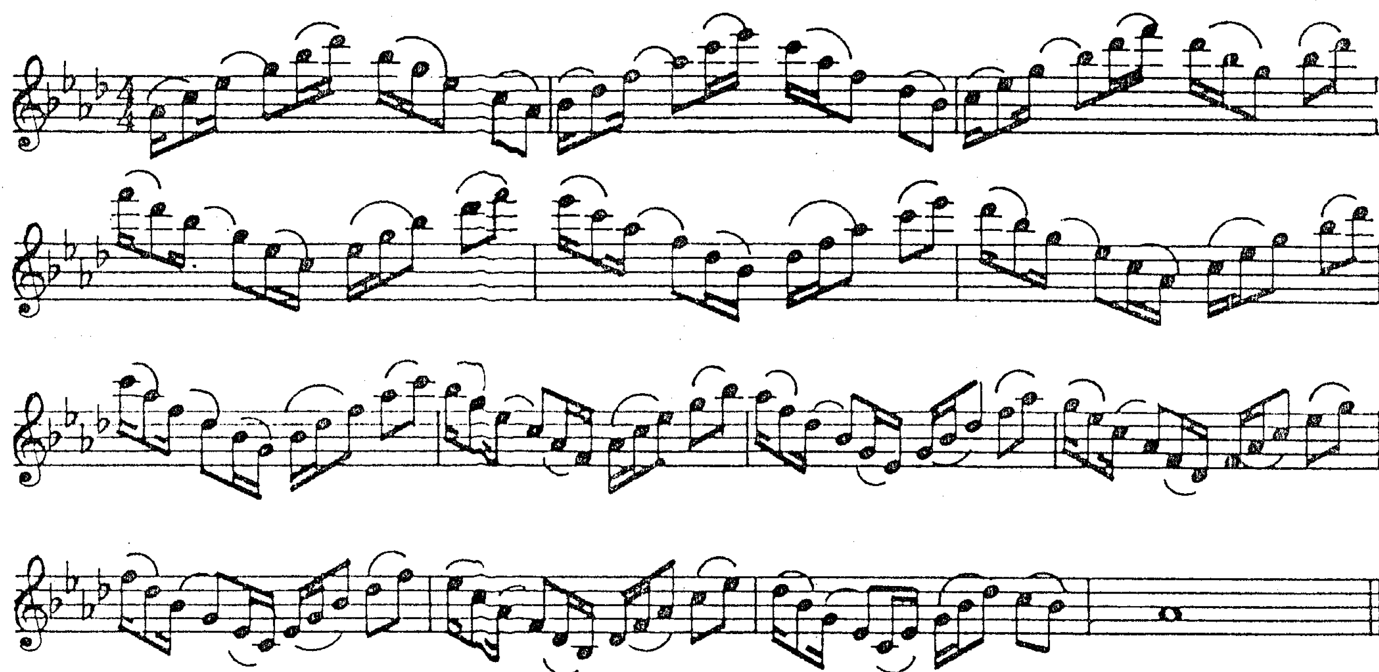






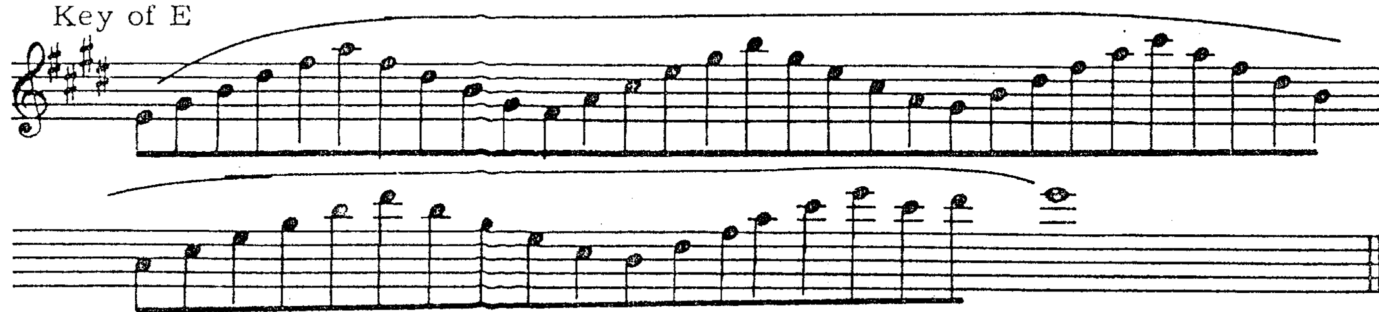
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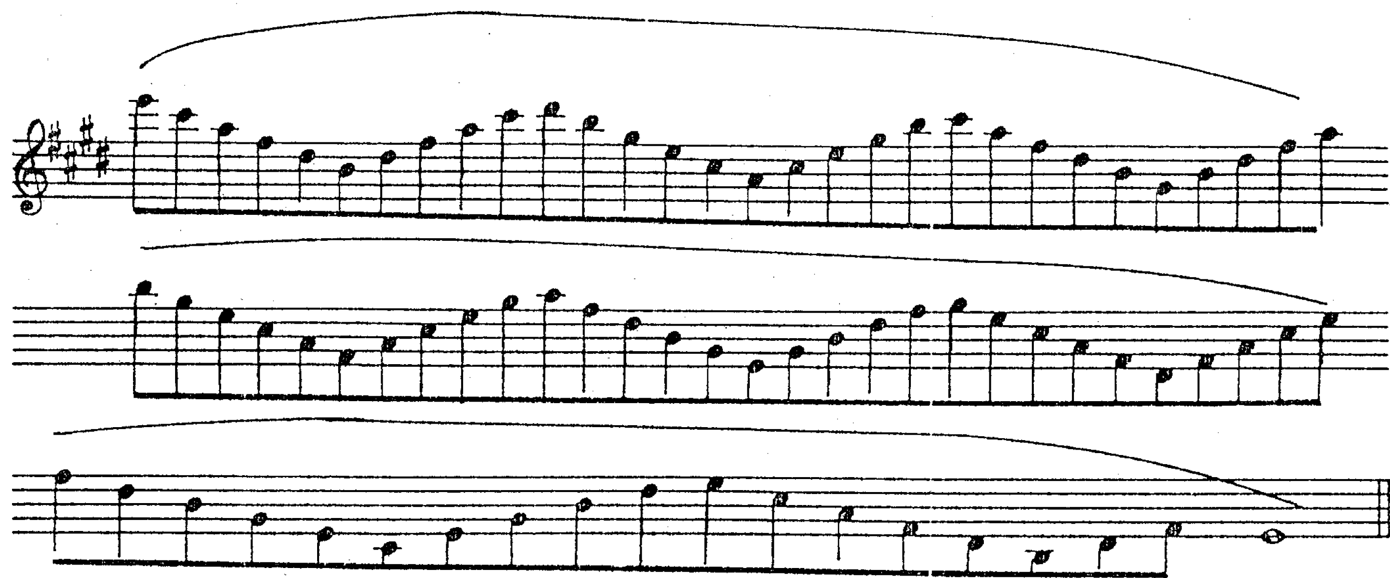




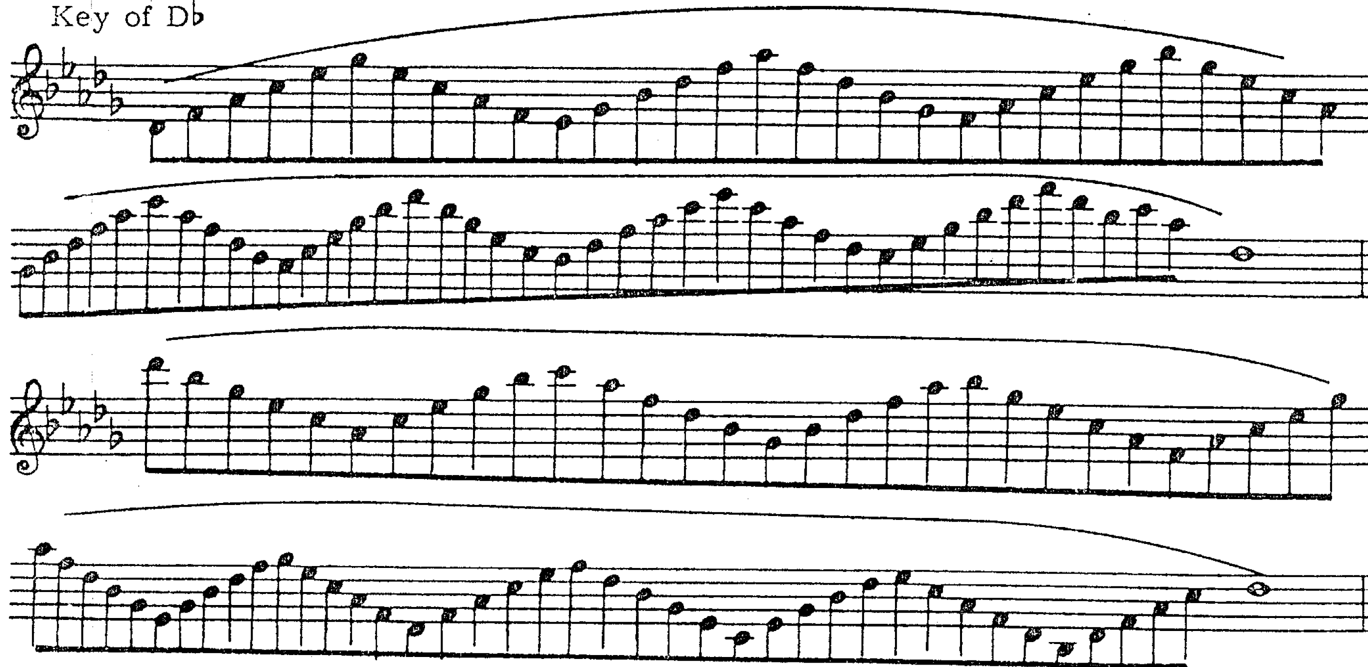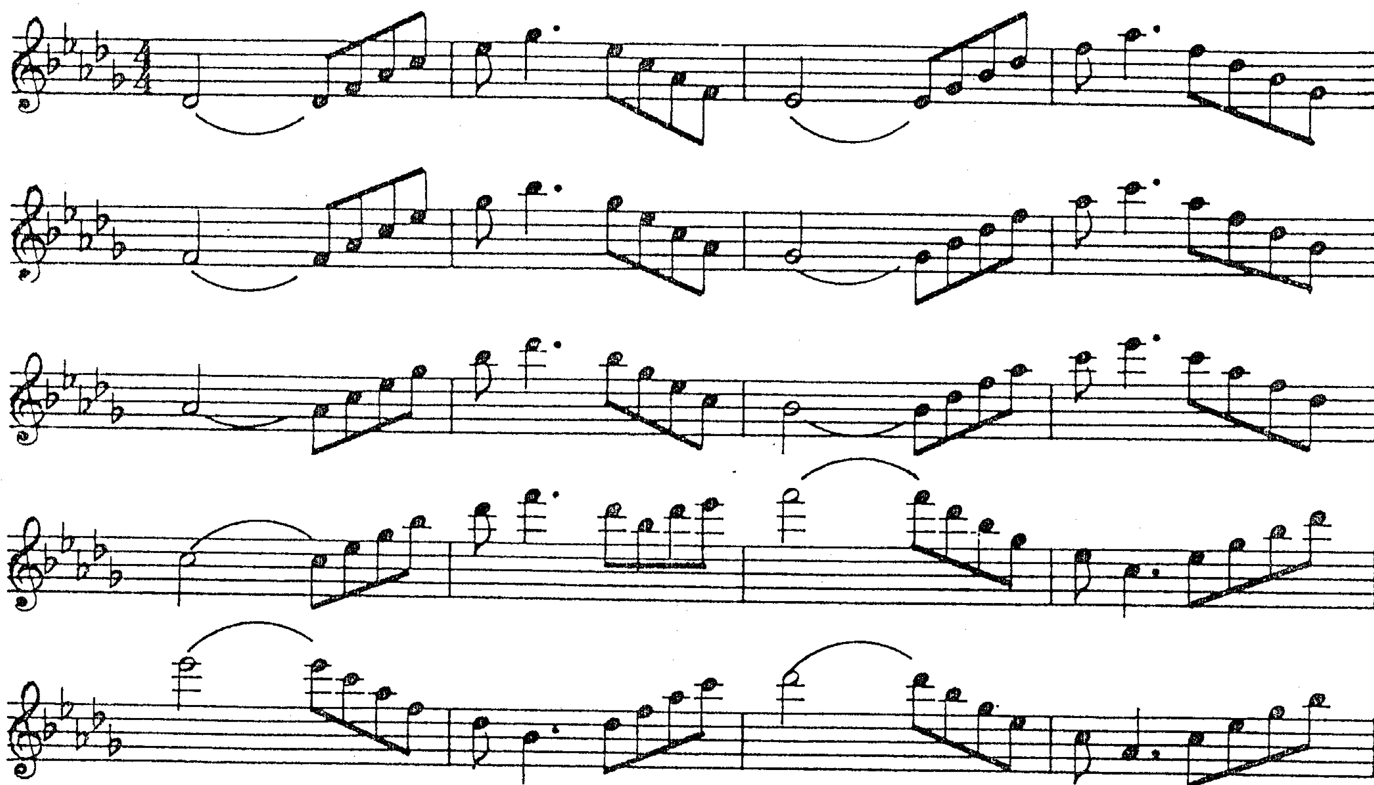


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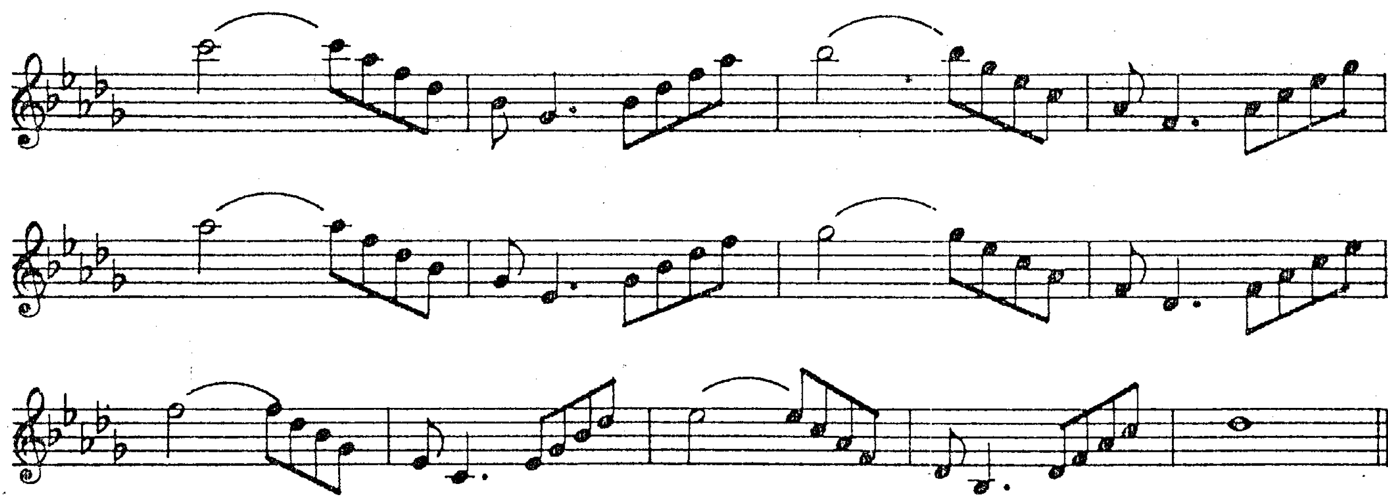




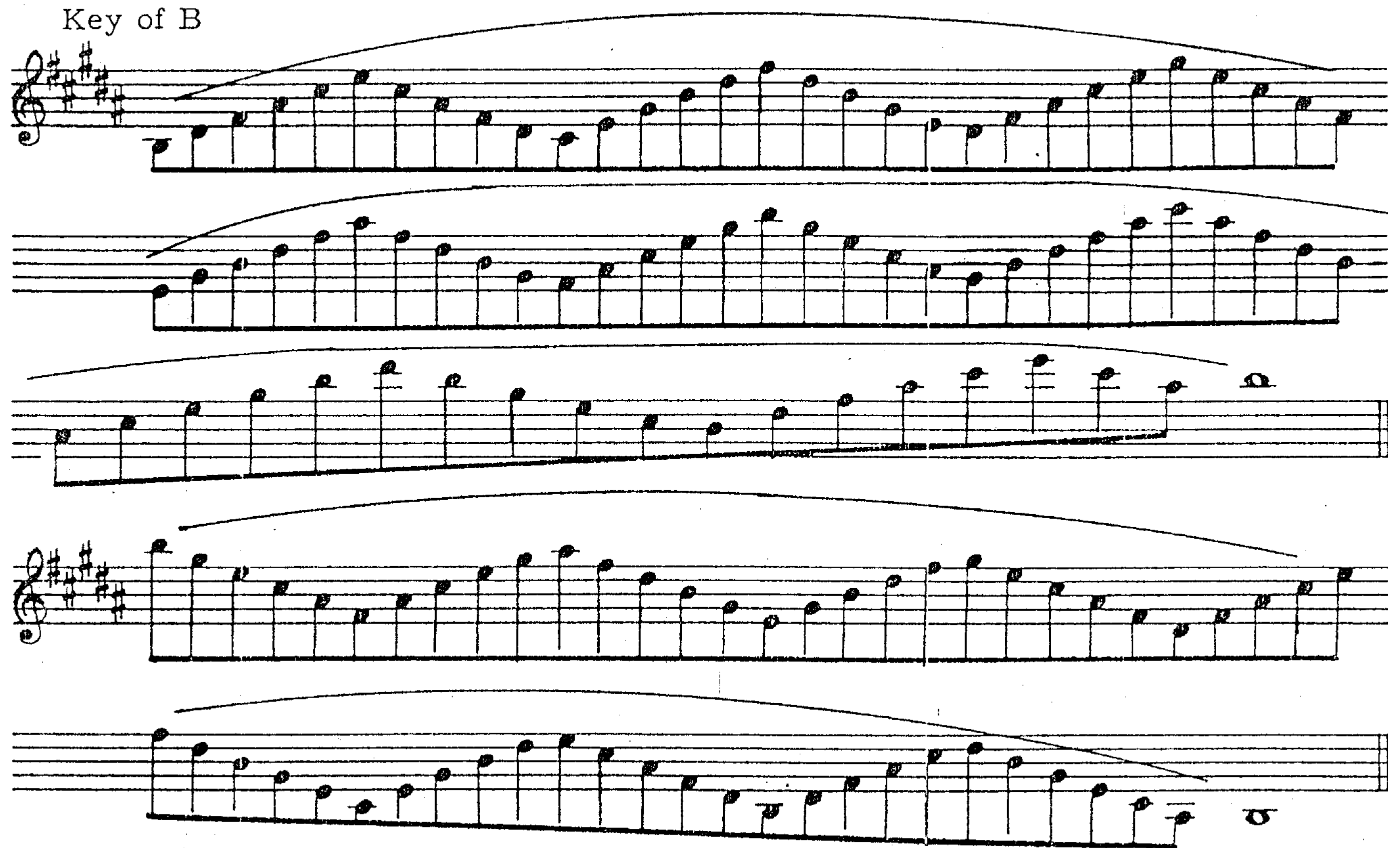
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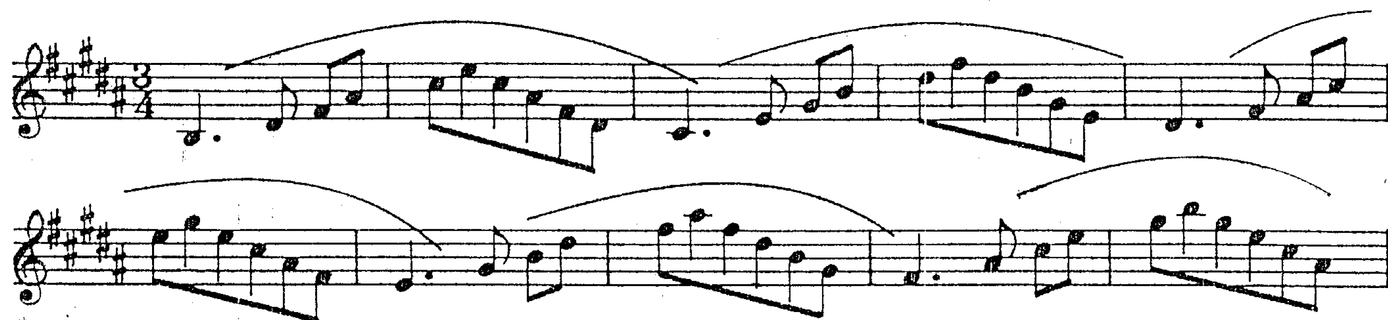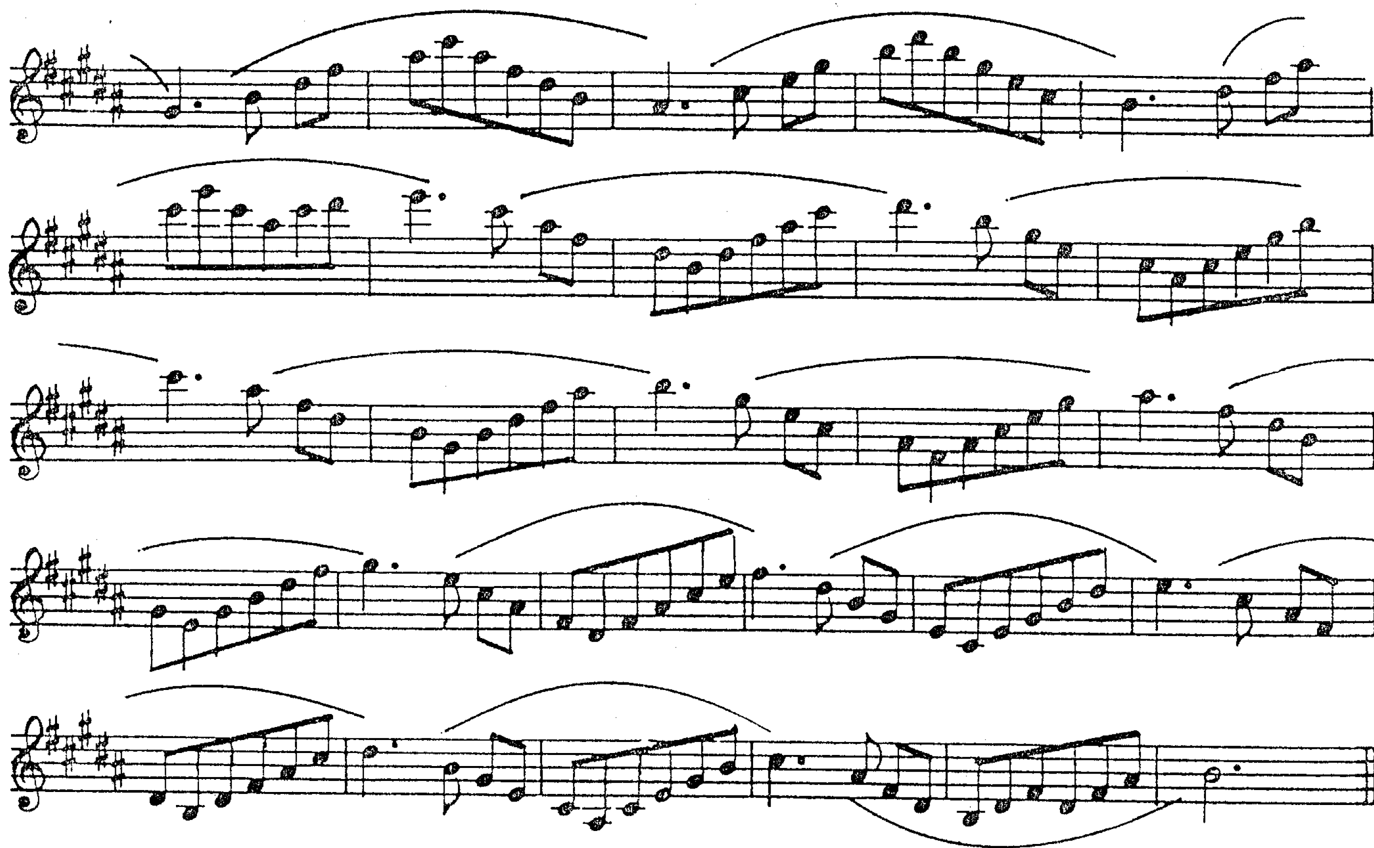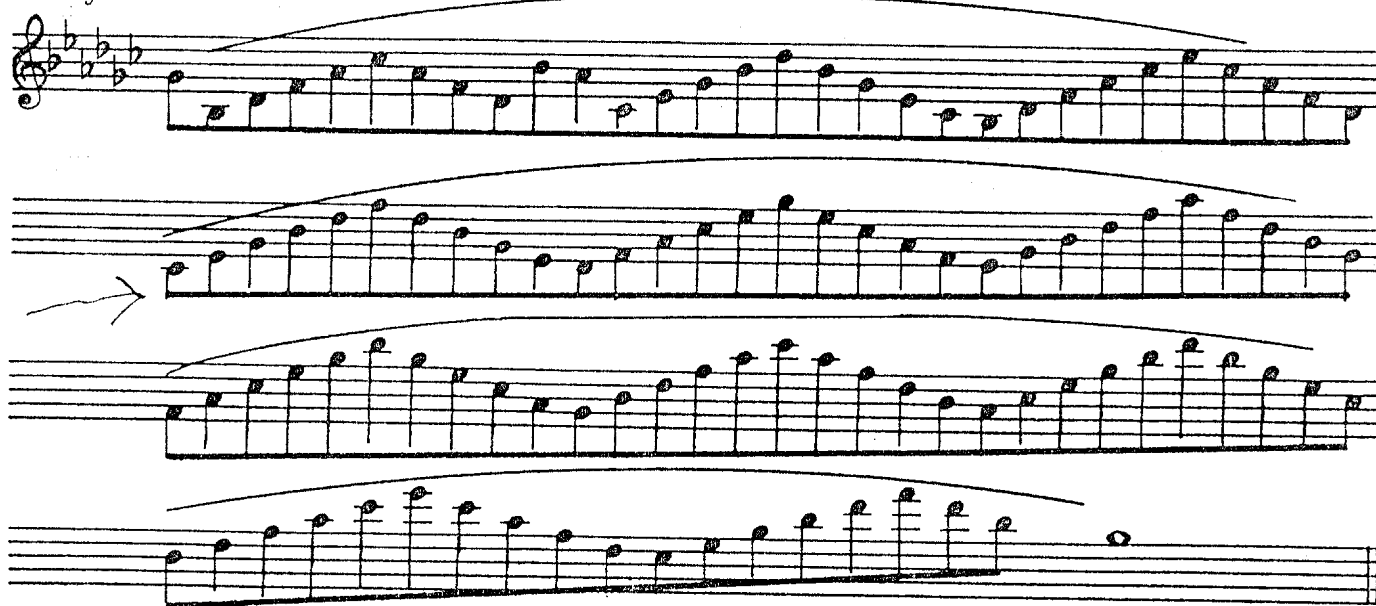






177

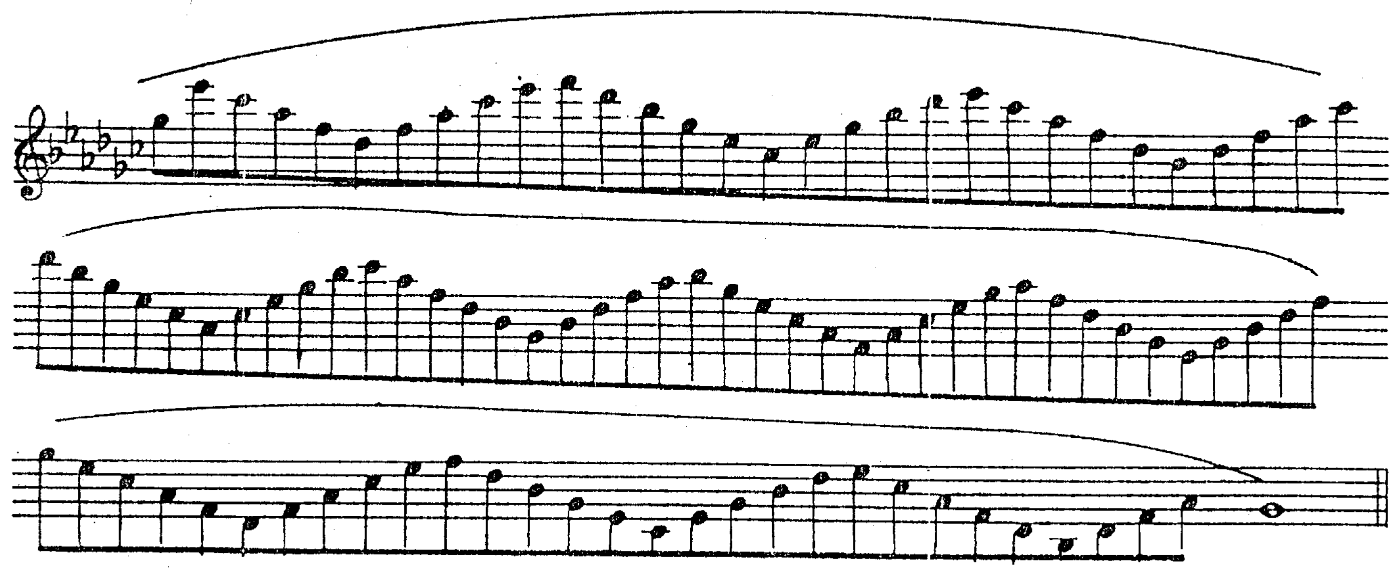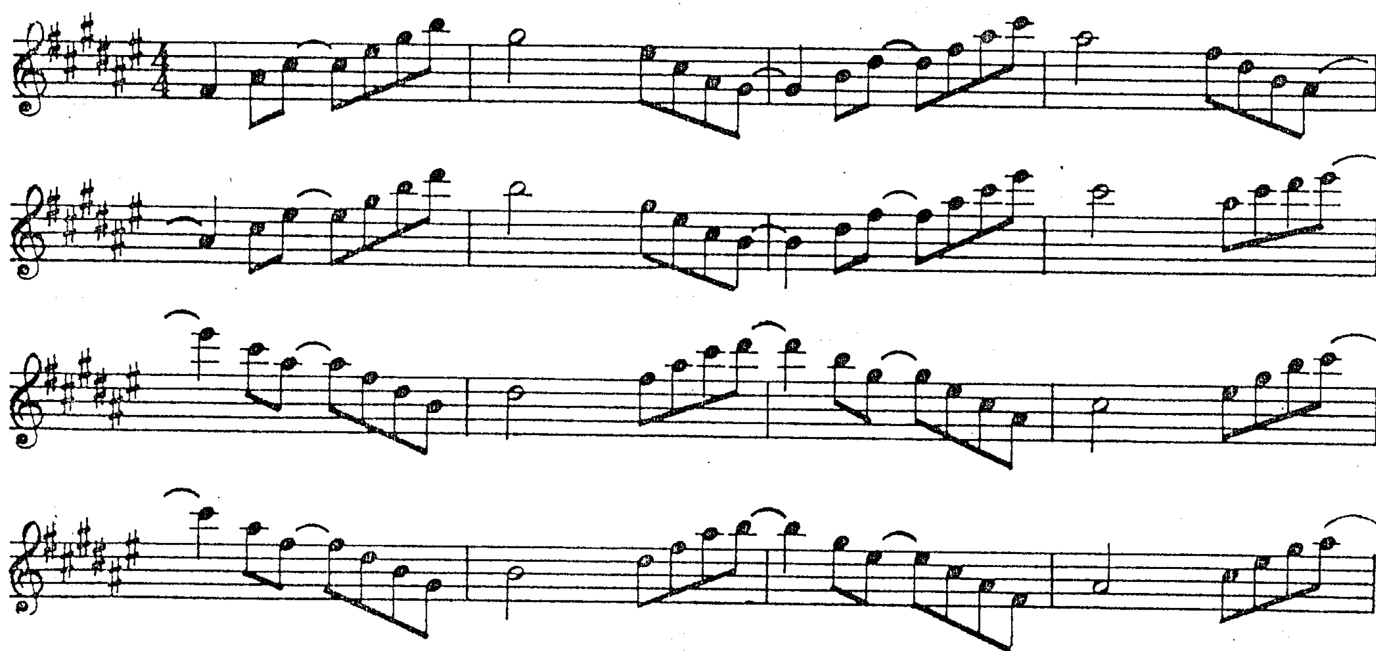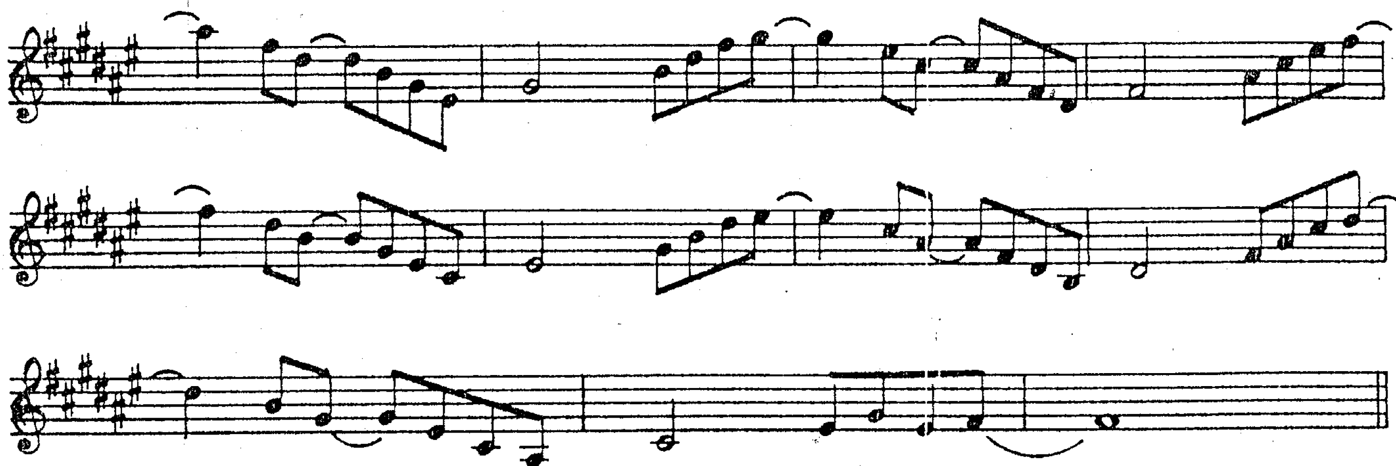






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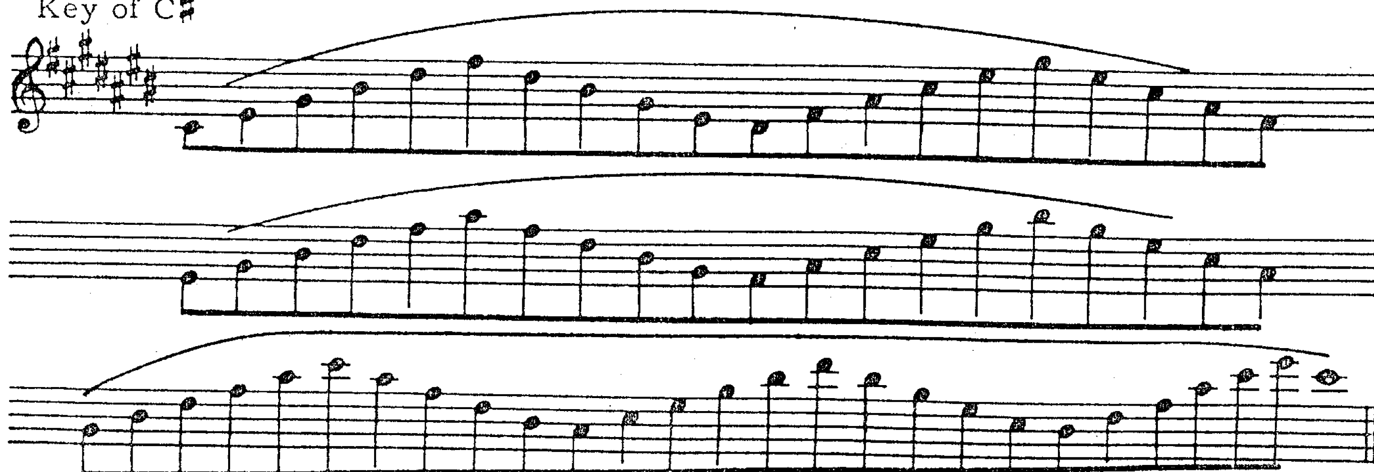




179 Key of F♯

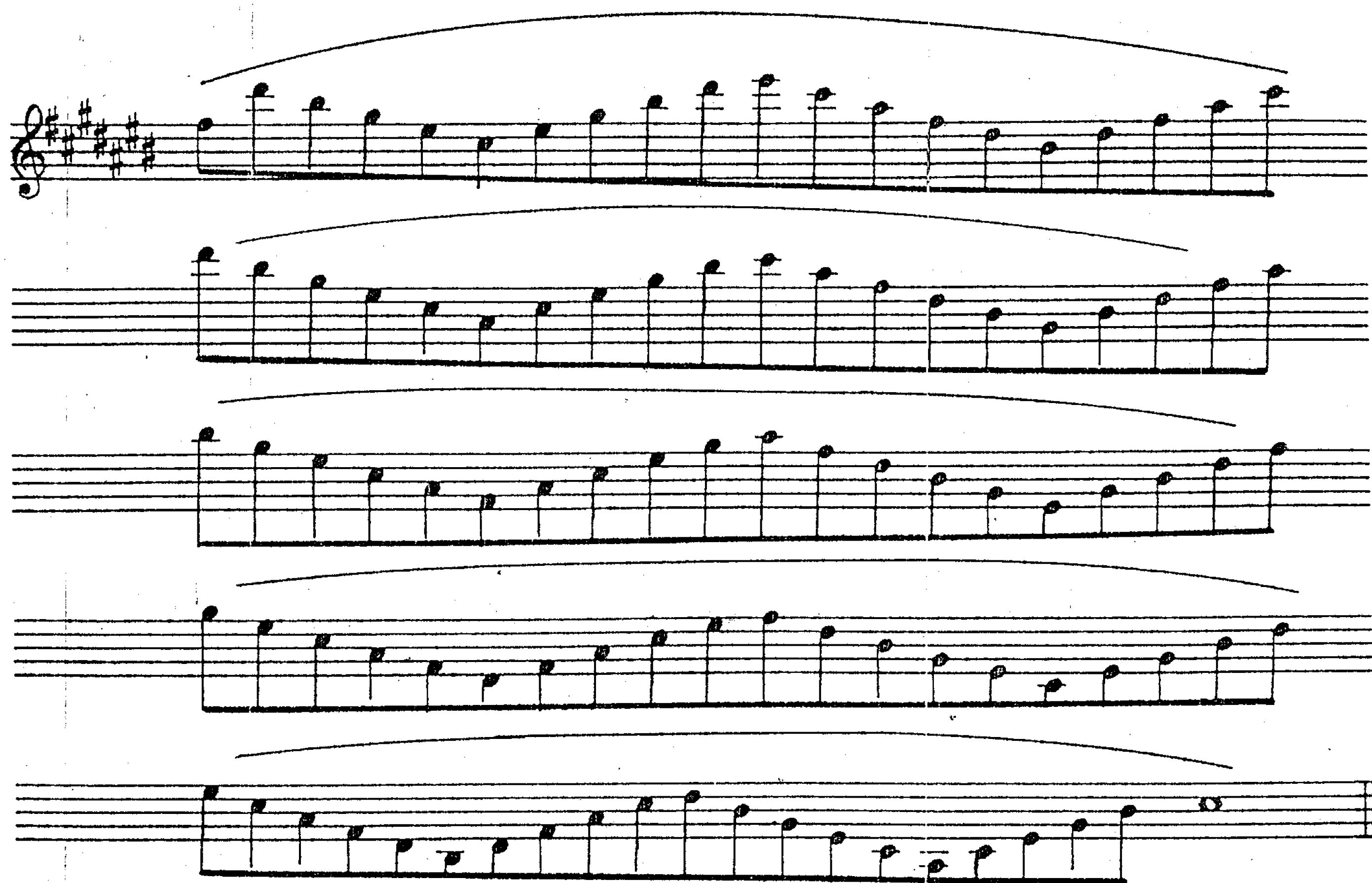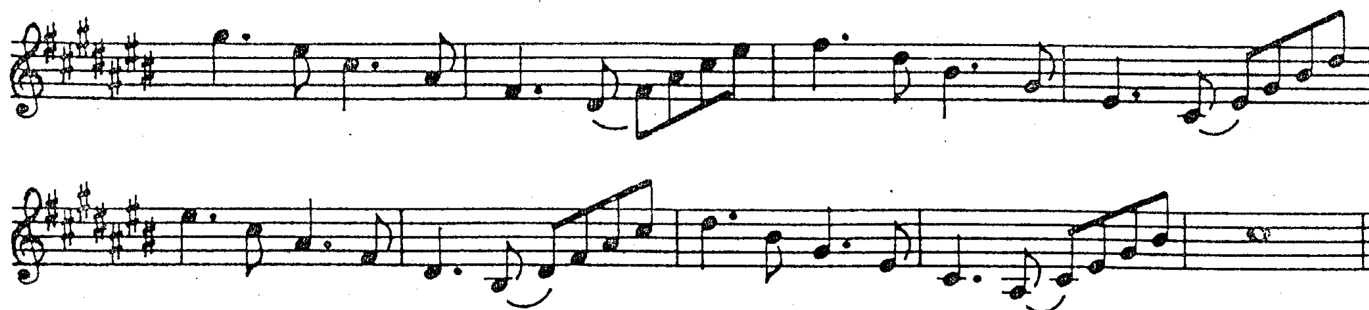




180 Key of C♭

181





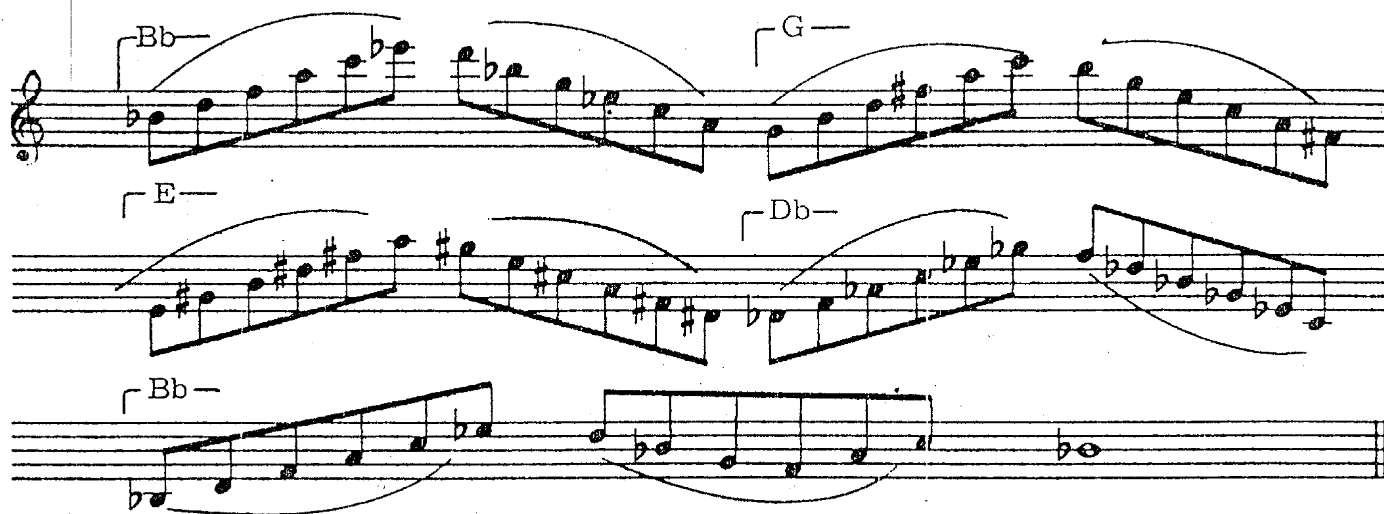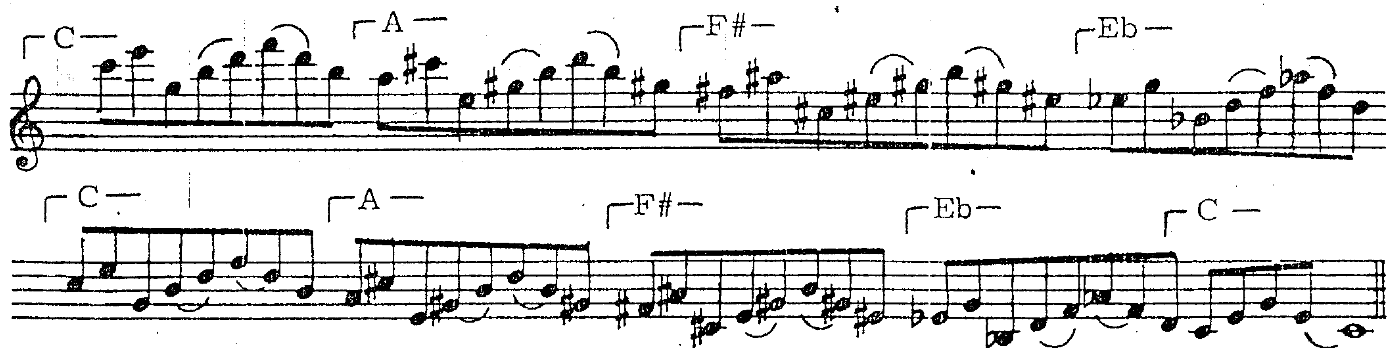


HEXADS - POLYTONAL VARIATIONS

(see author's notes)

182 C — A — F# — Eb — C —

183 B — Ab — F — D — B —





186

Bb — Eb — Ab — Db — F# — B — E — A — D — G — C — F — Bb

187

F — B — Eb —

A — Db — G —

B — F — A —

Eb — G — Db —

F — B — Eb —

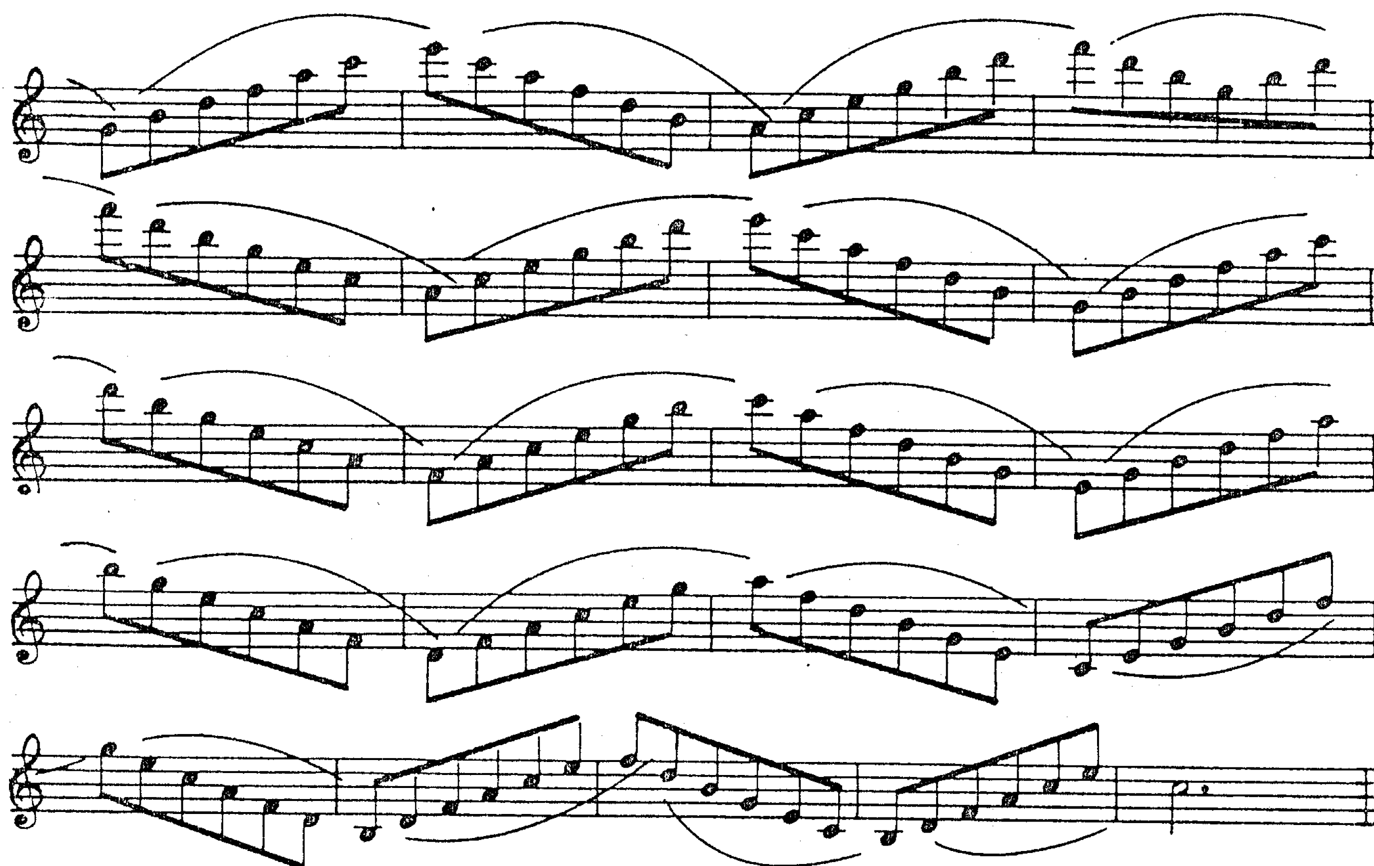
A — Db — G —

B — F —

Section VII

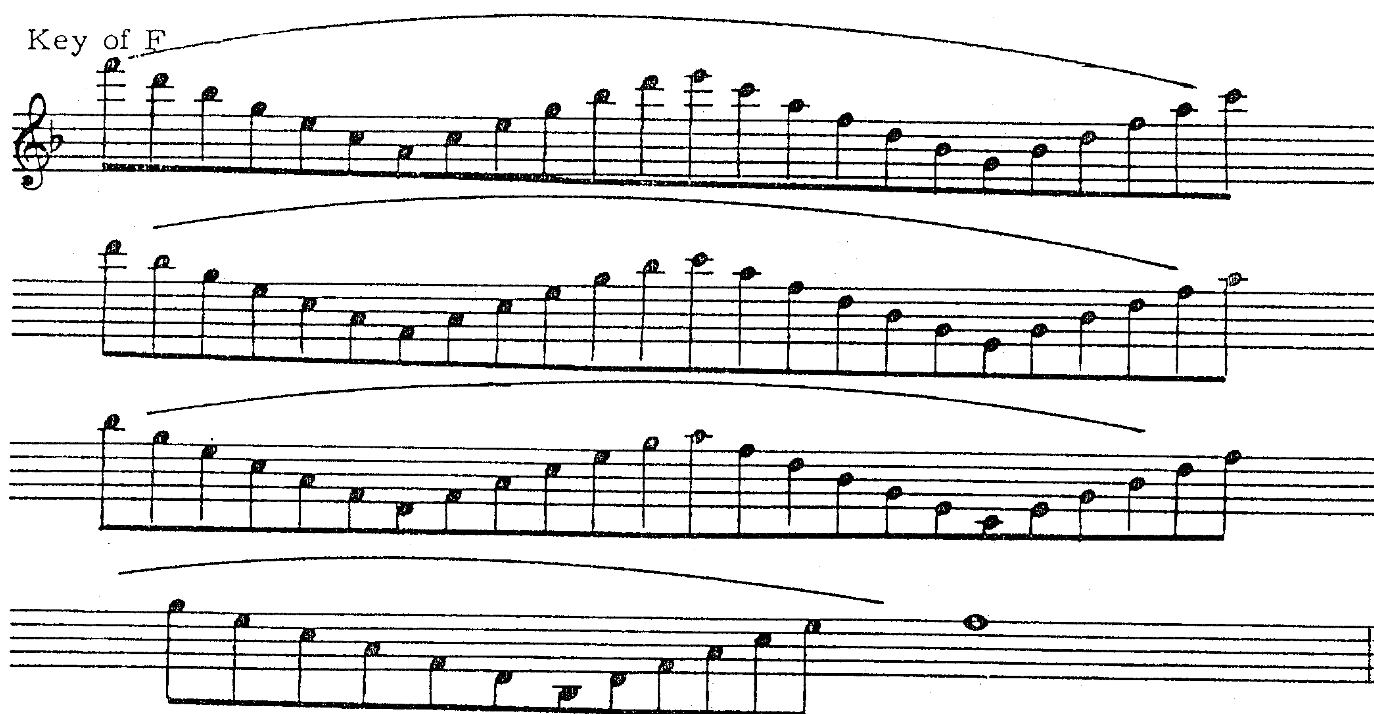
SEPTADS - TONAL VARIATIONS
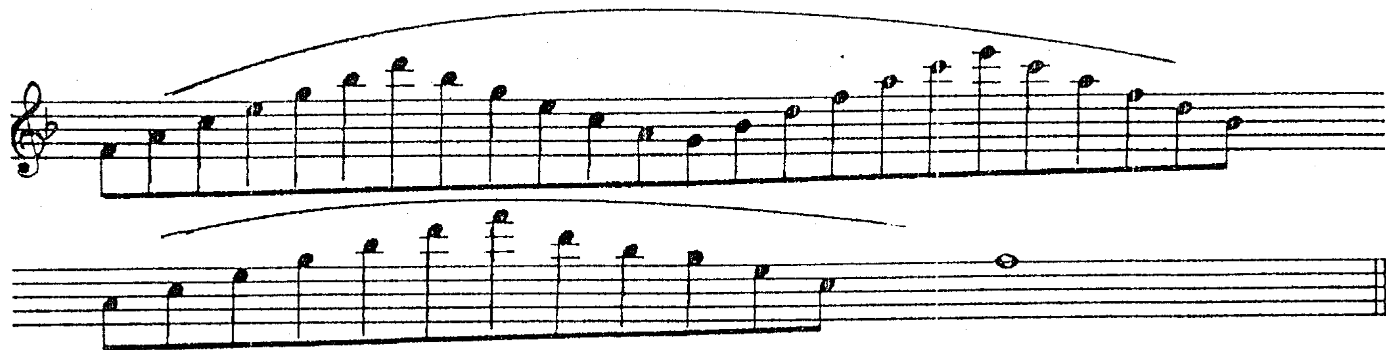
188 Key of C
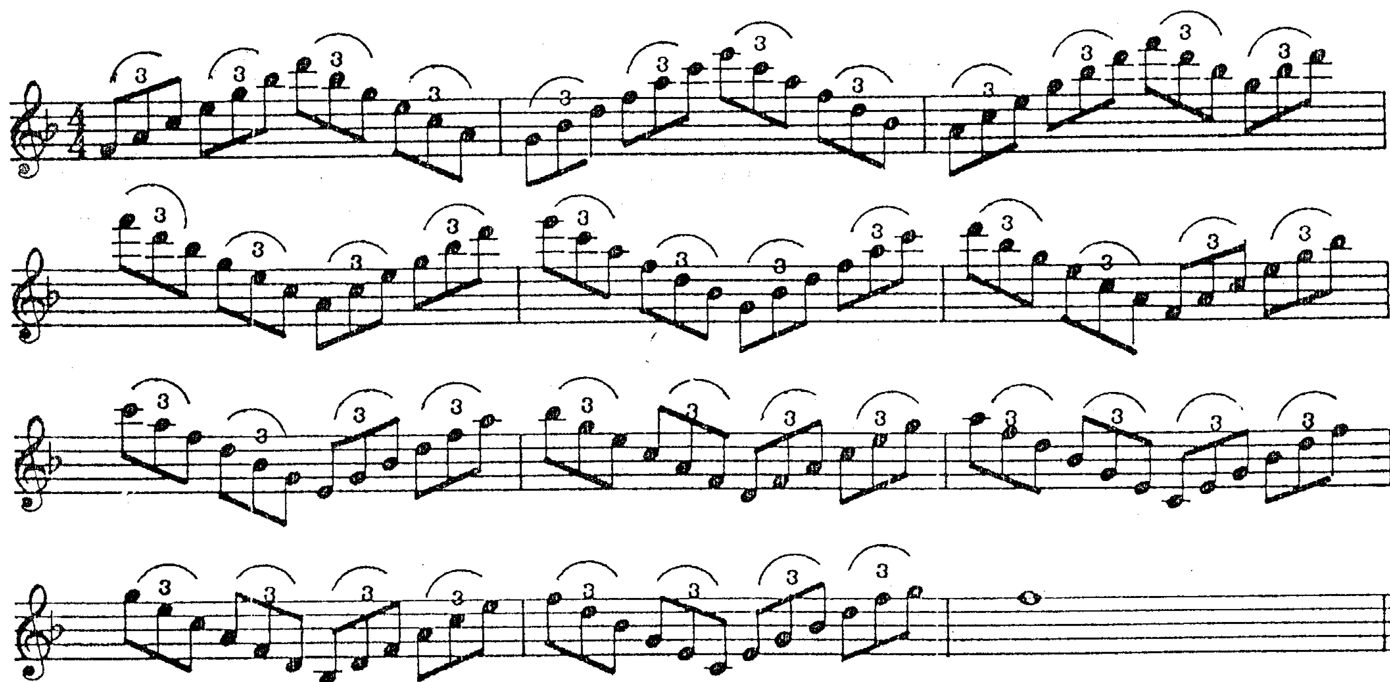


Key of F
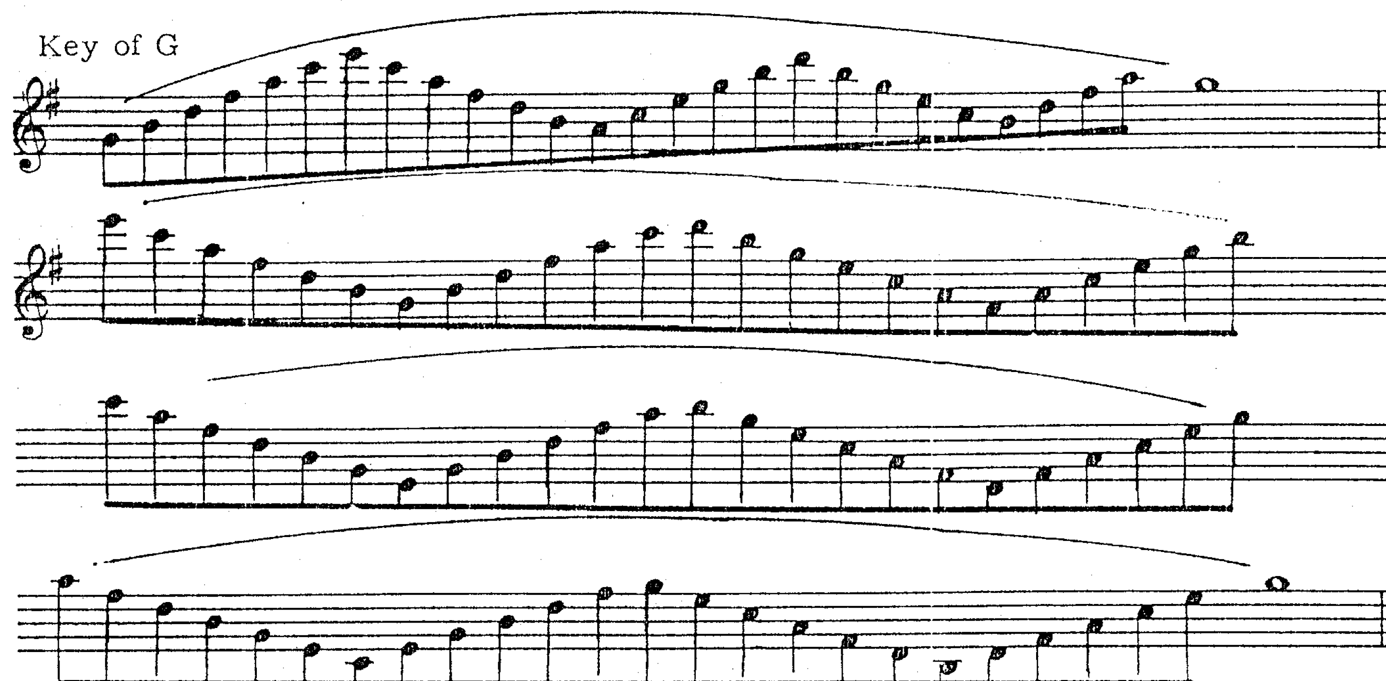
189
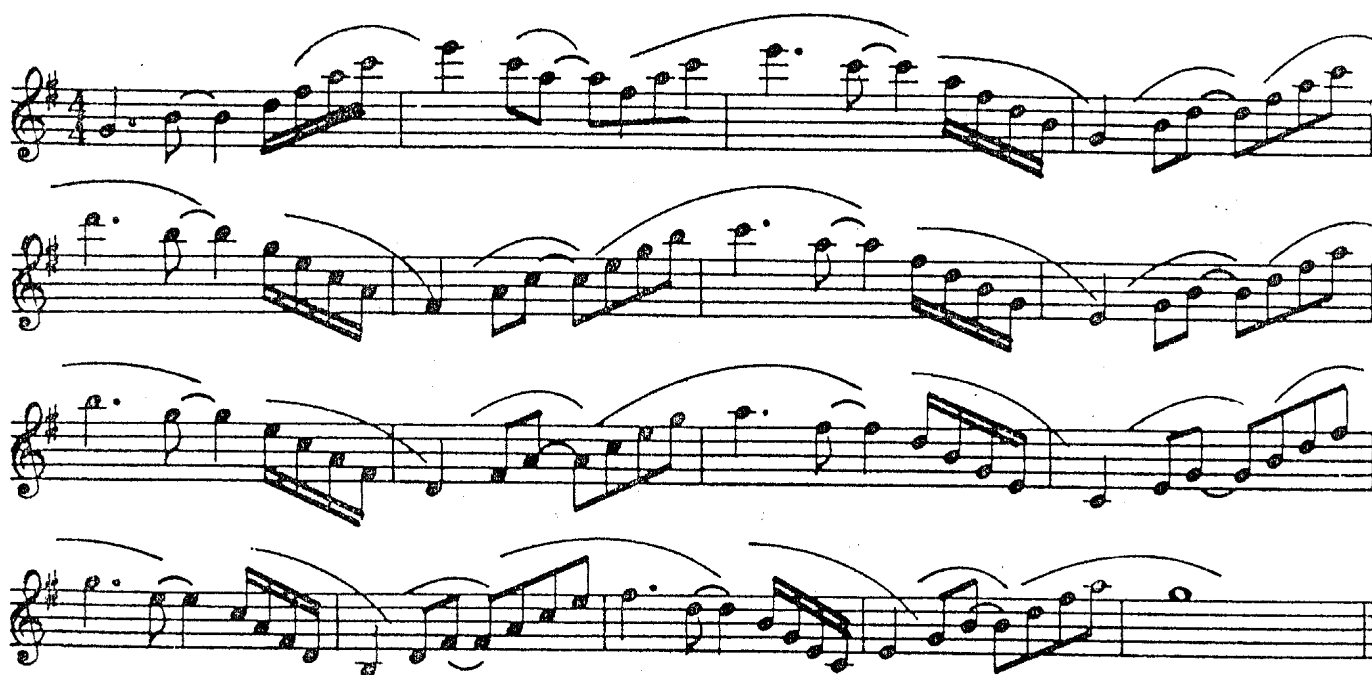




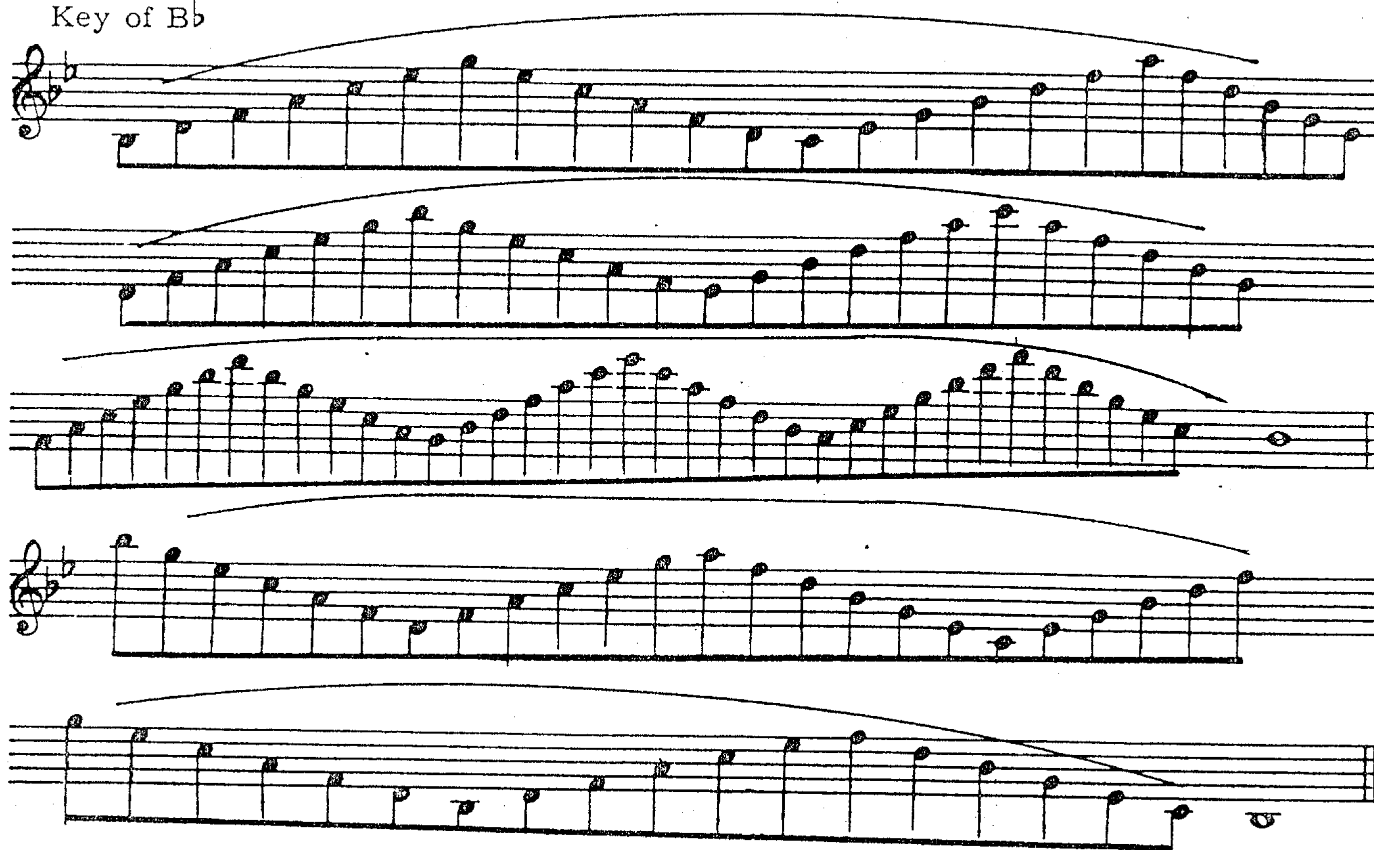


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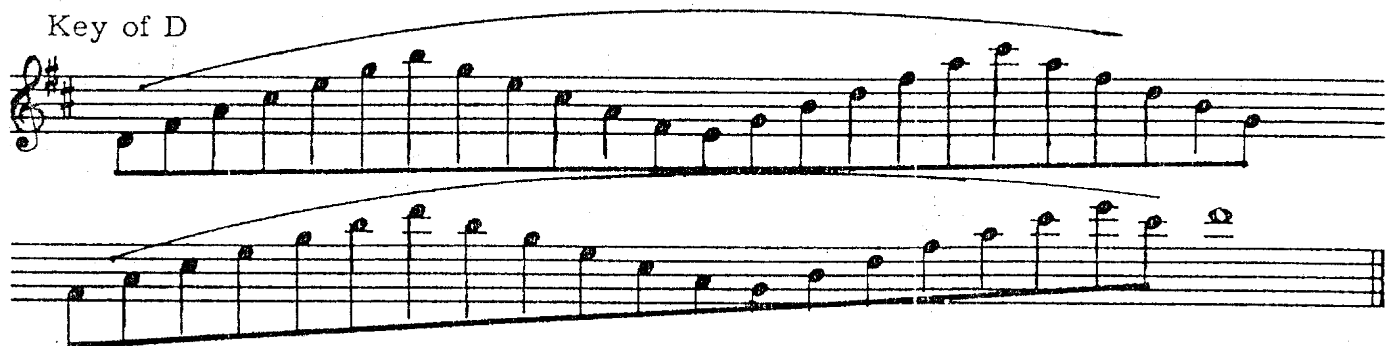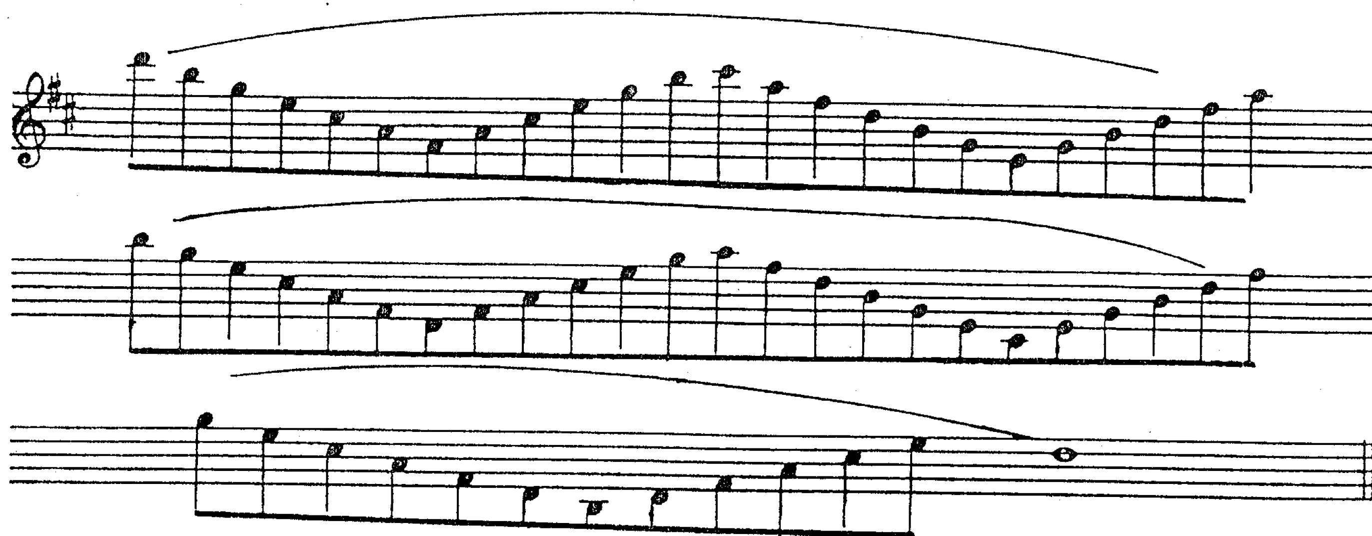




191
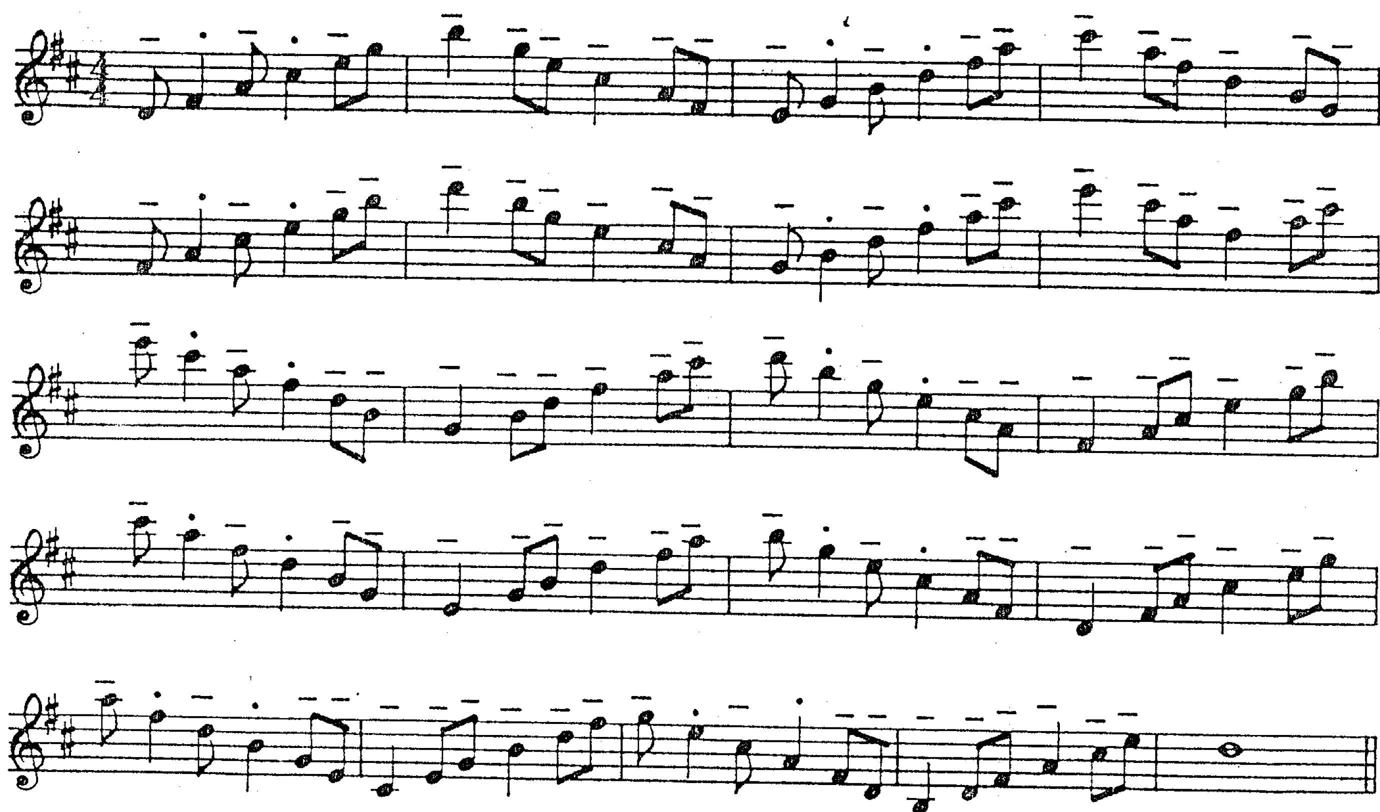


192

Key of D

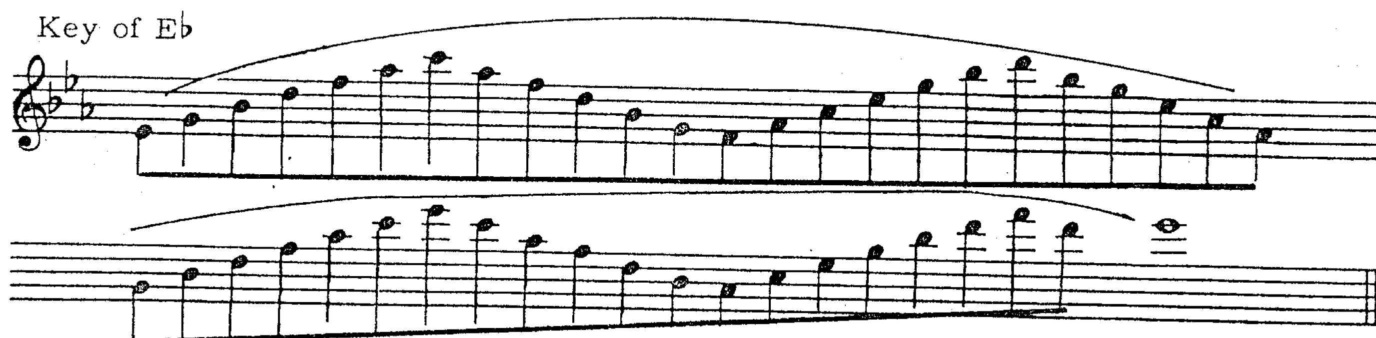


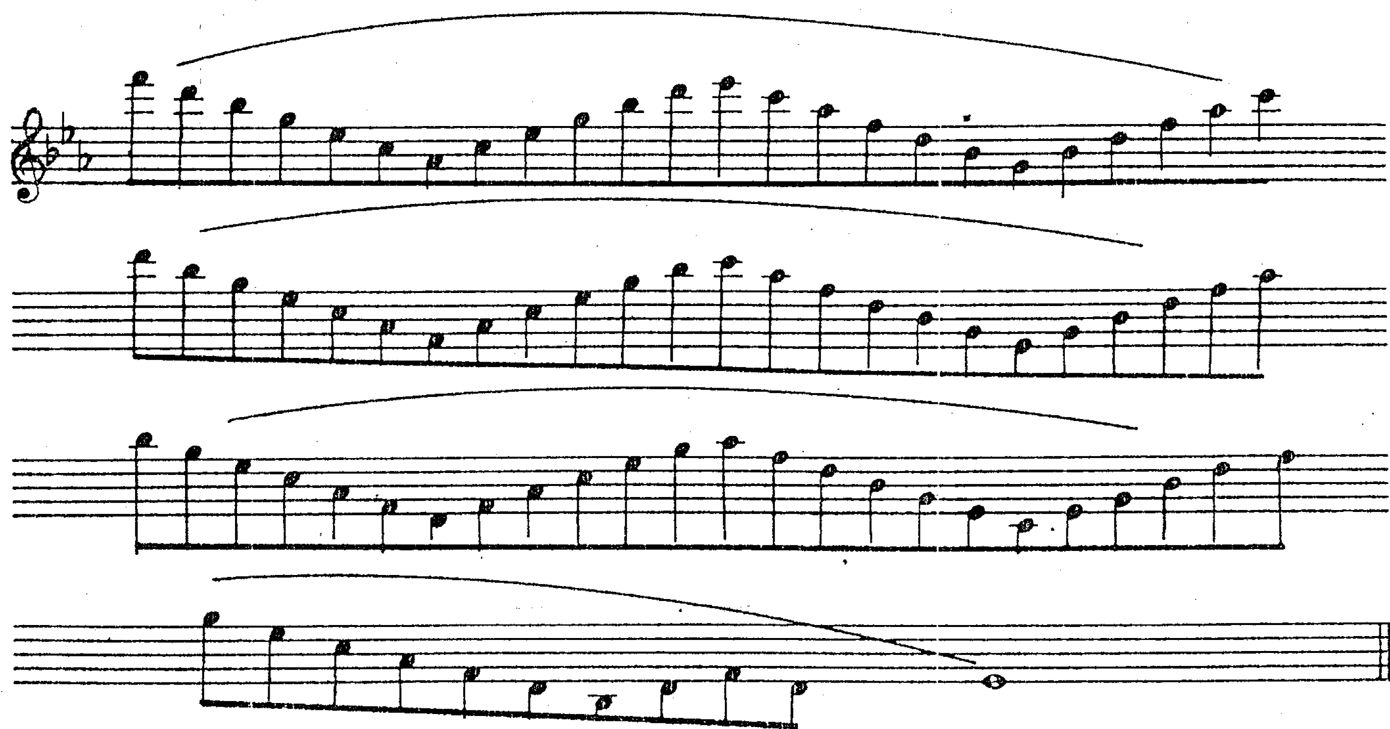




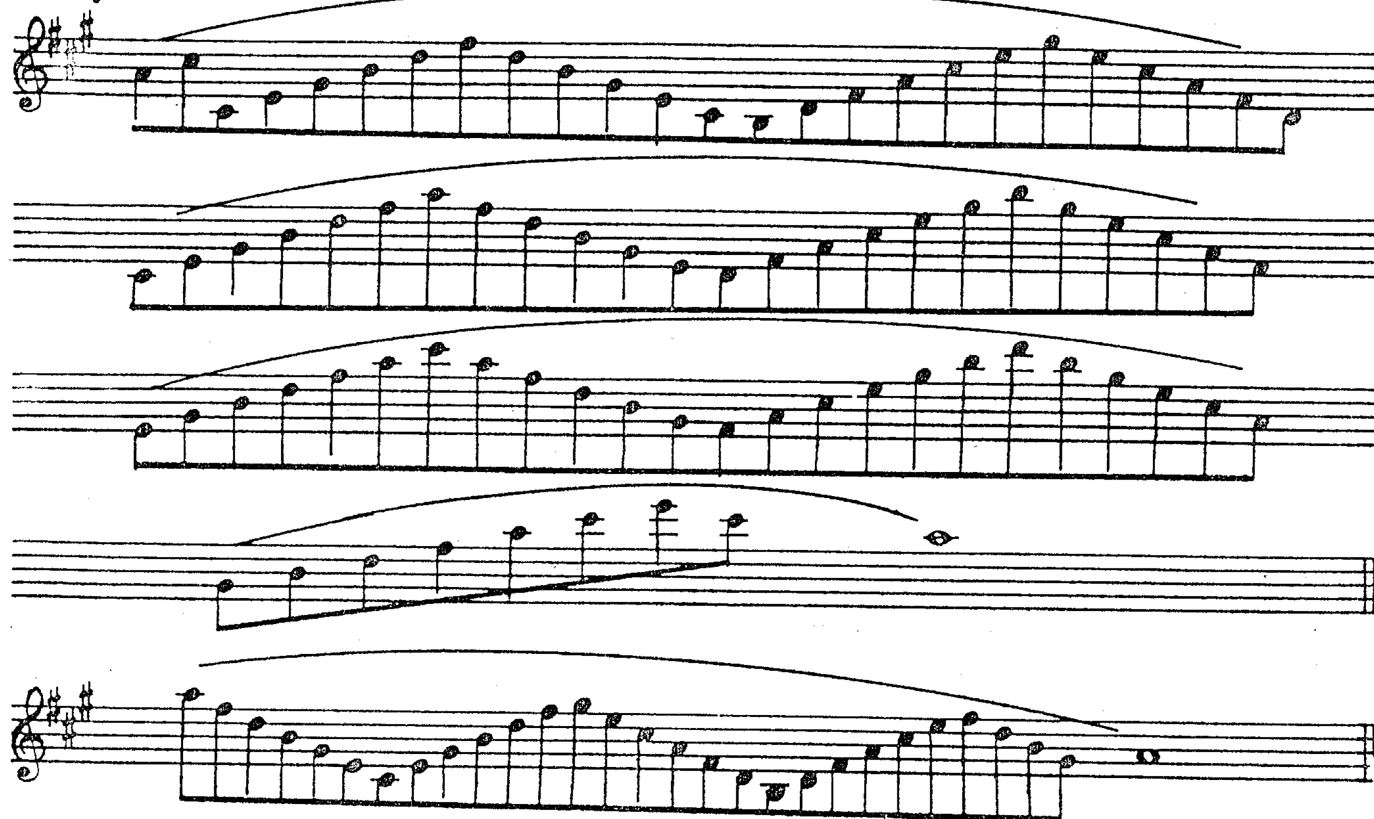
93
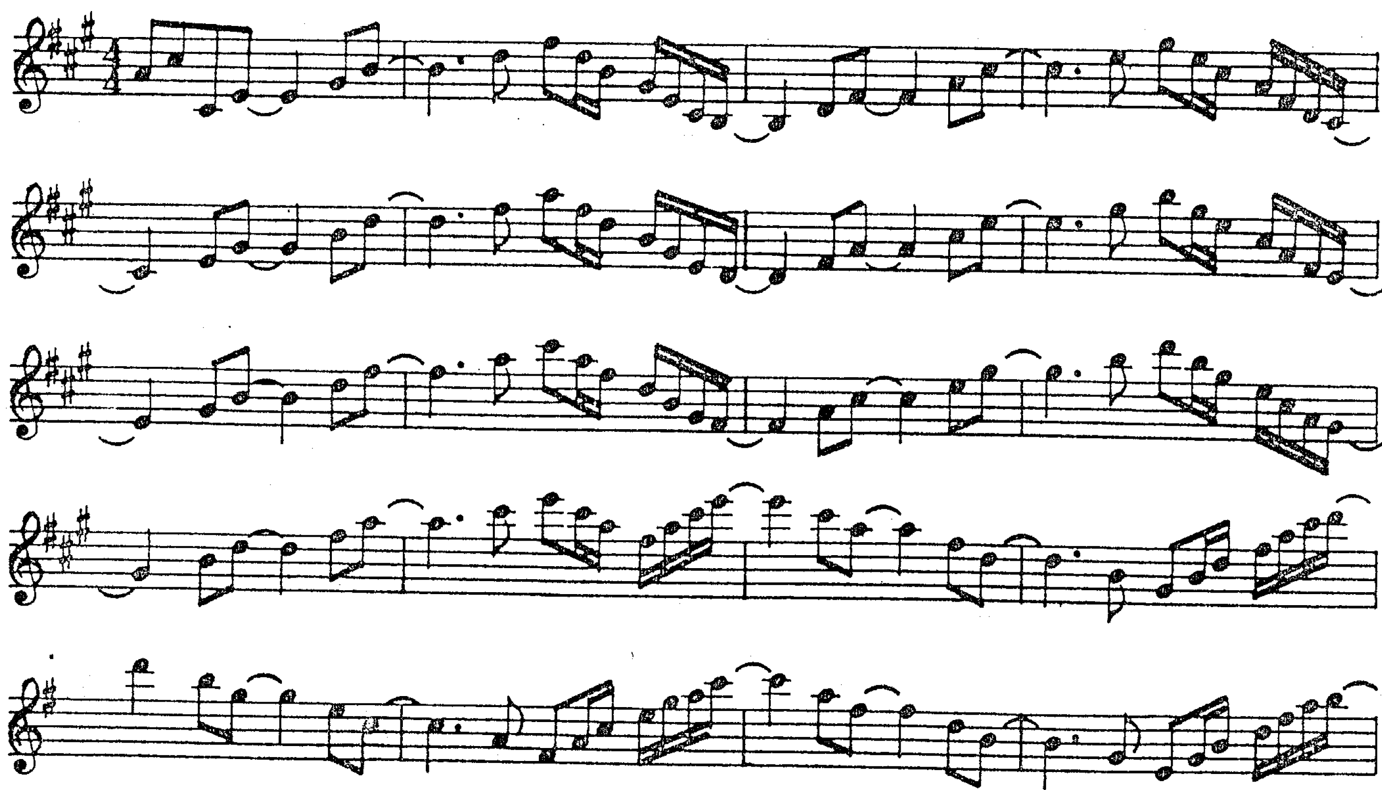
Key of E♭
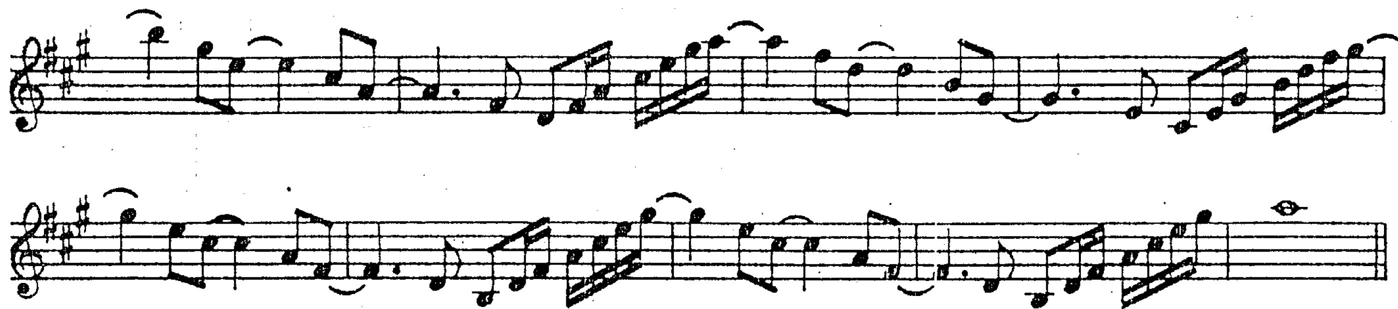




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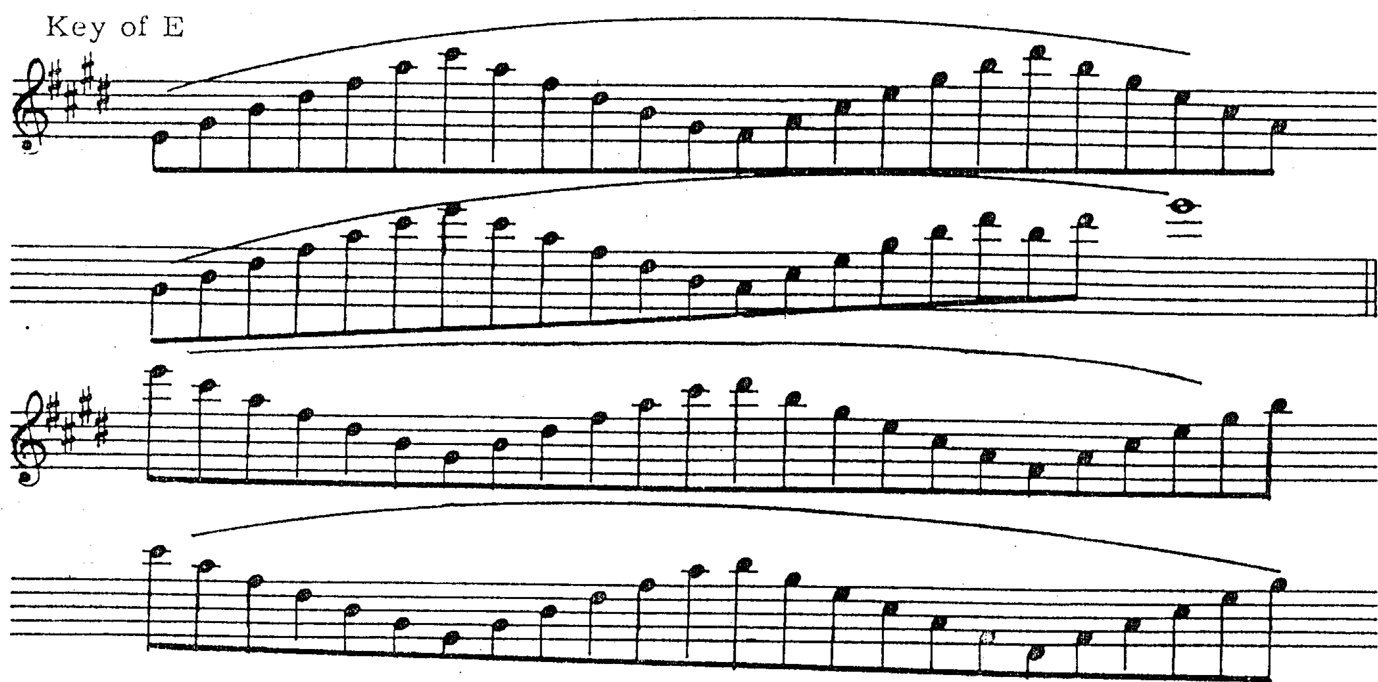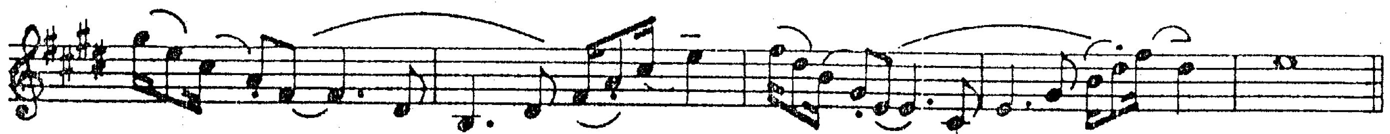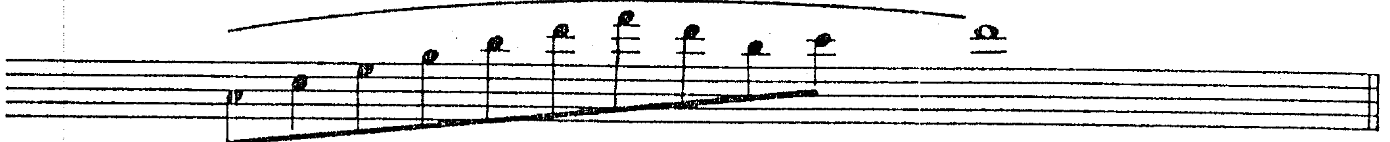






195 Key of A♭

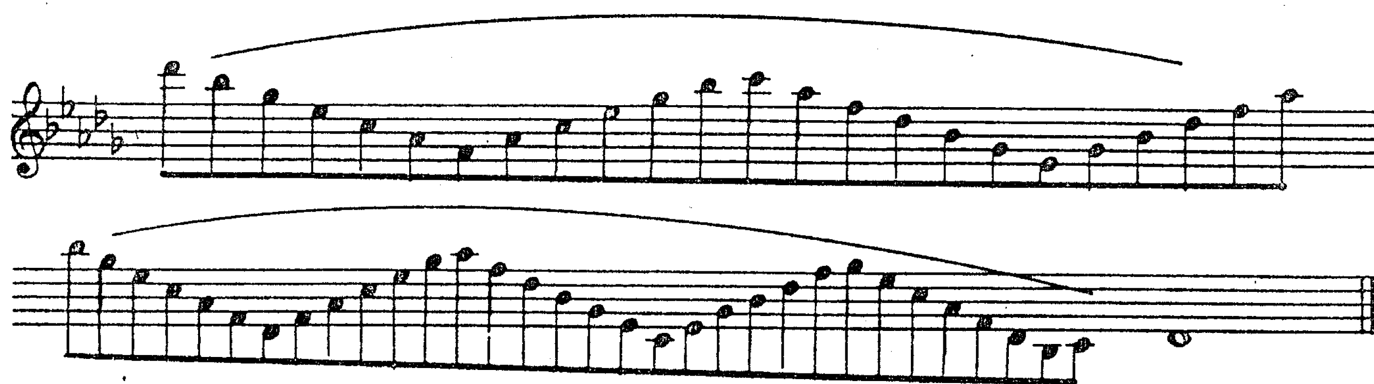
196
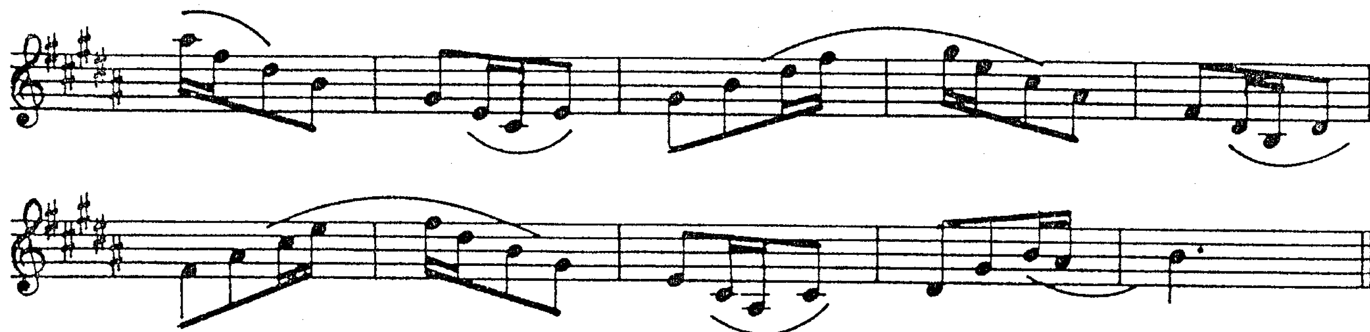




197 Key of D♭
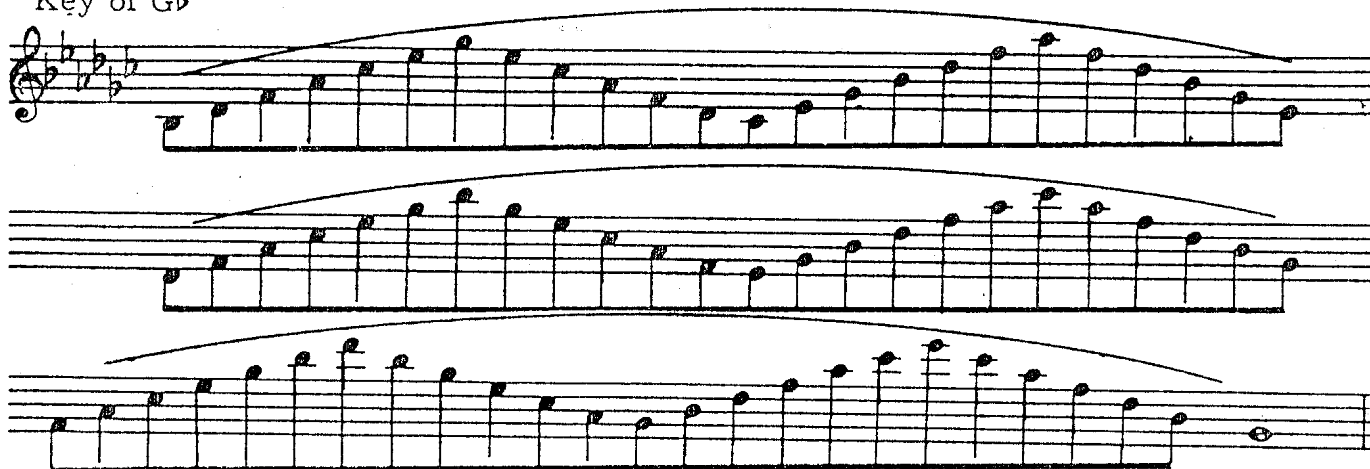


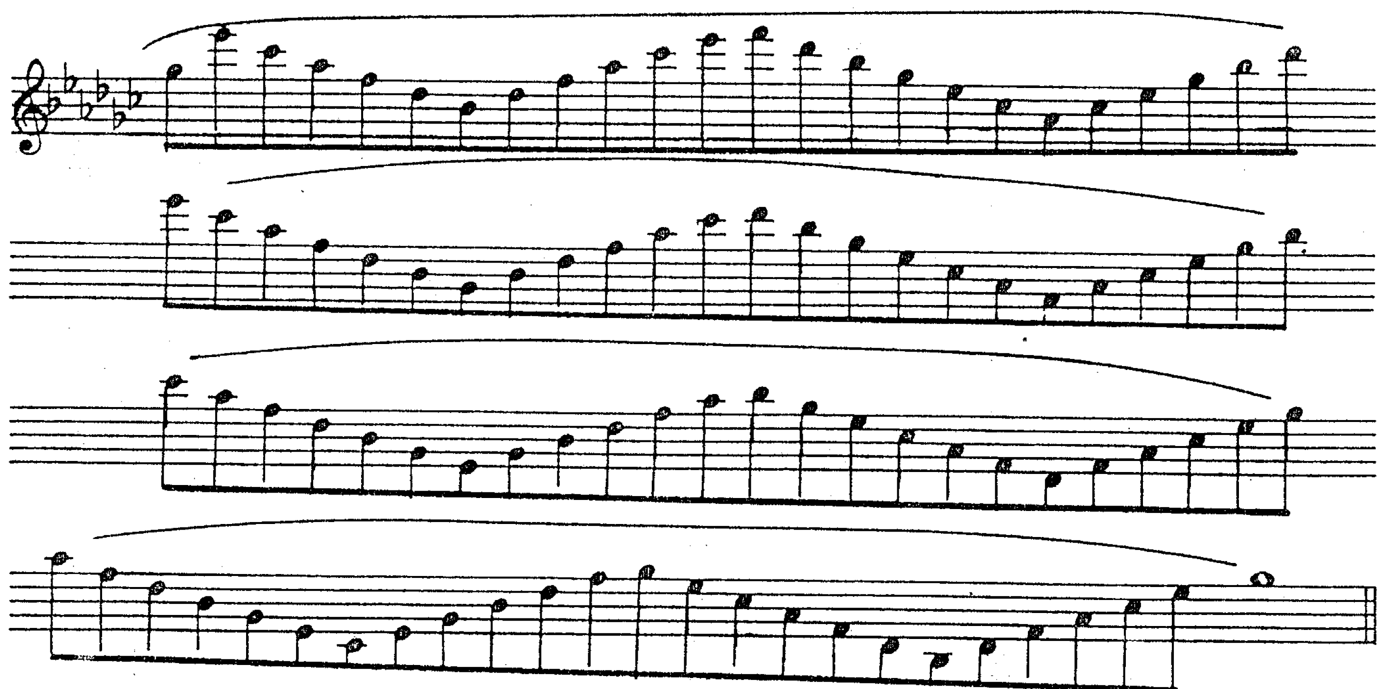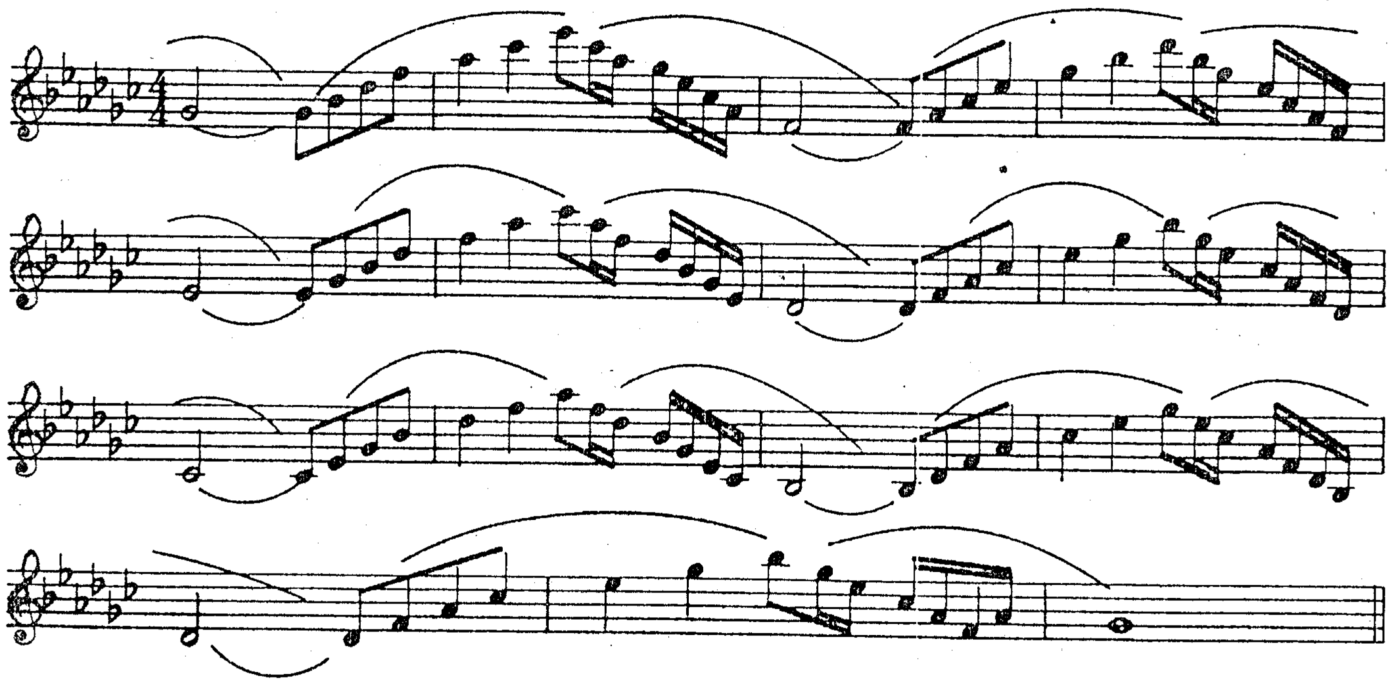


198 Key of B



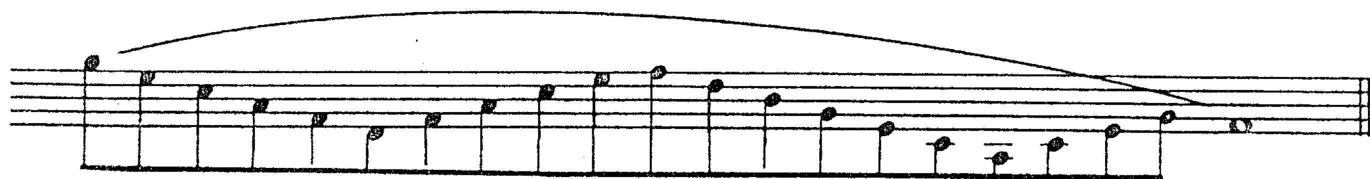
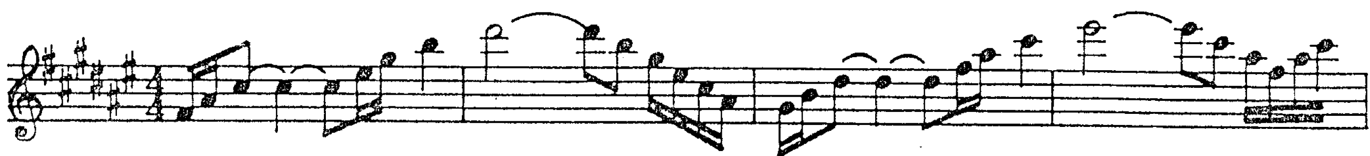
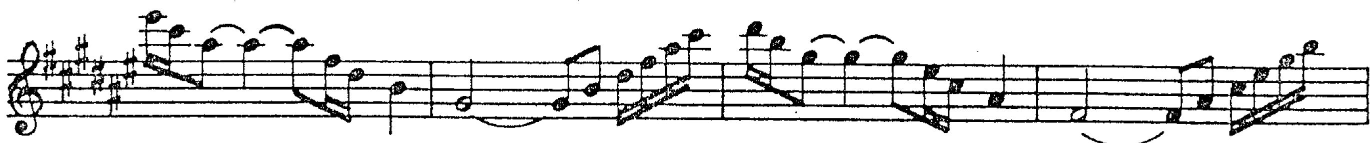
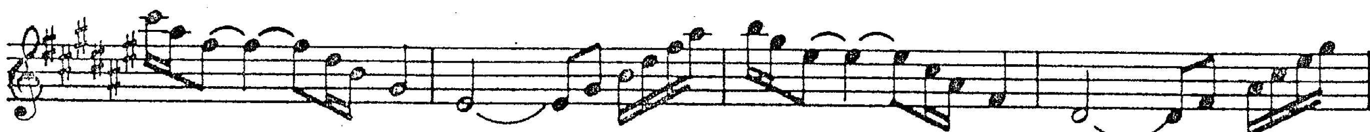
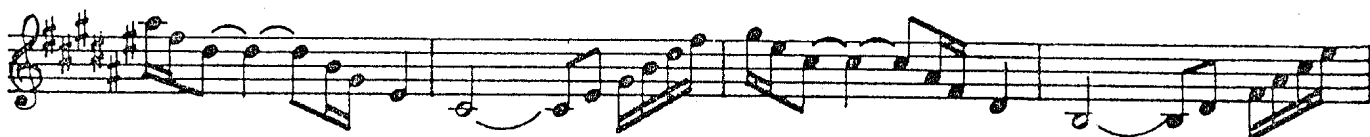
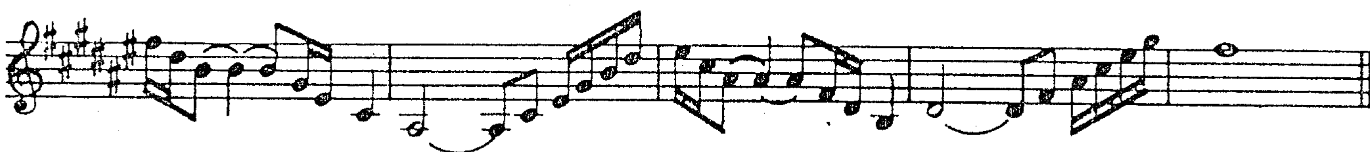
199 Key of G♭



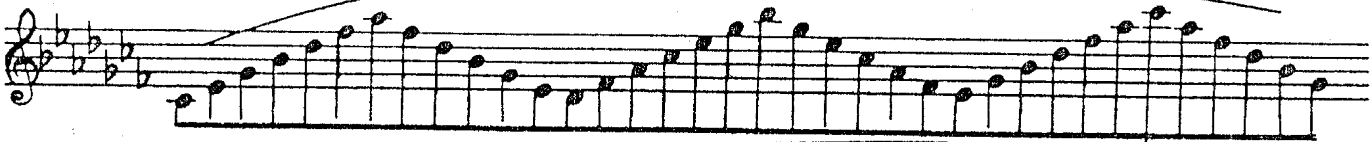
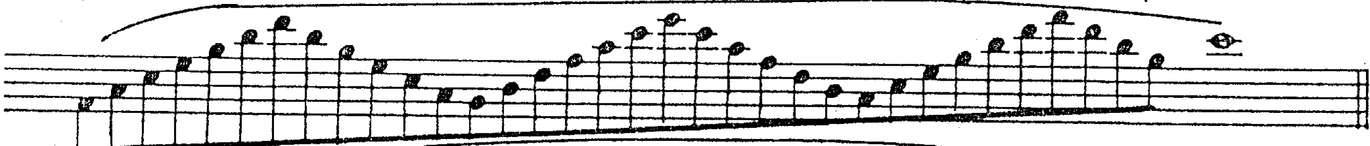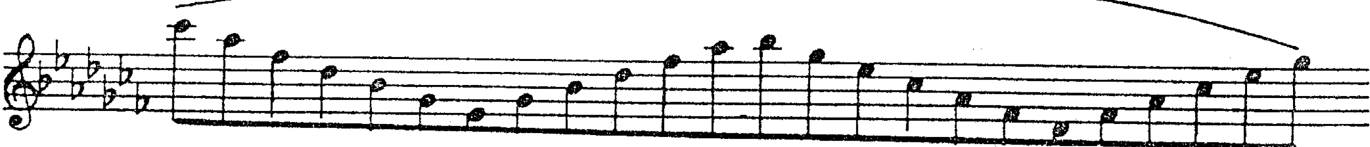




200 Key of F♯

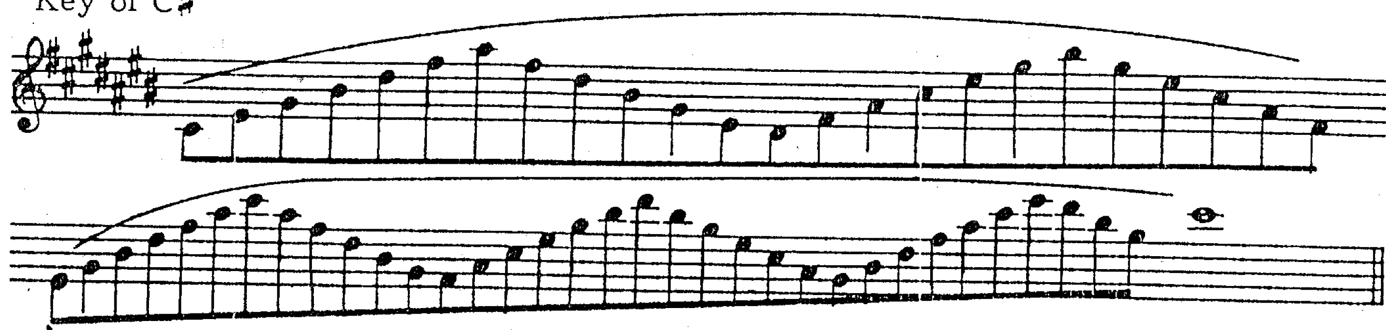
201 Key of C♭

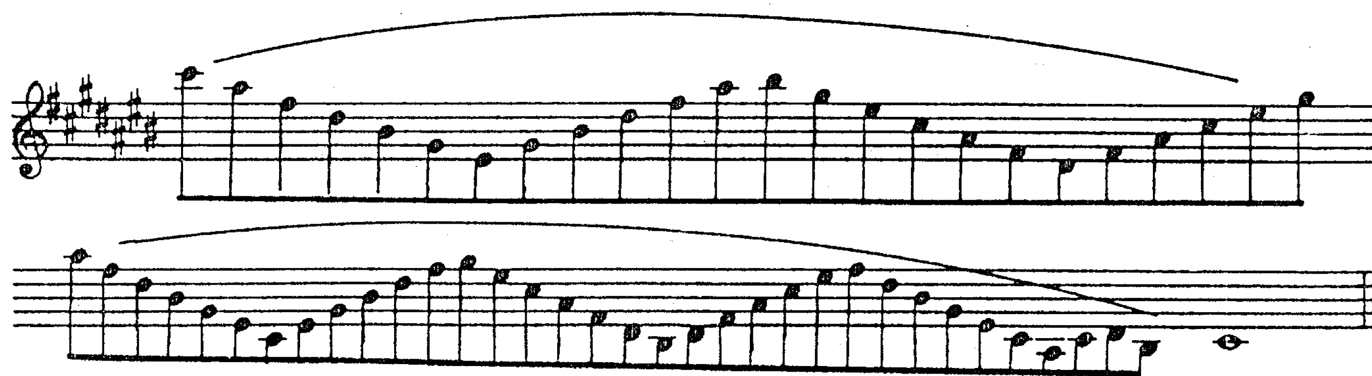





202

Key of C♯

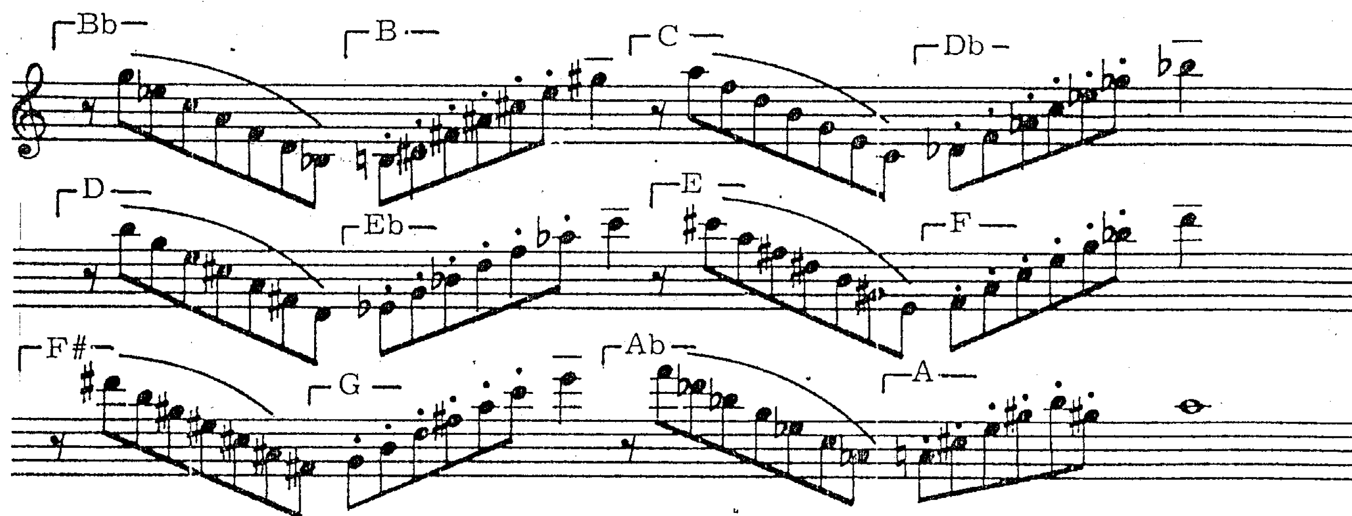




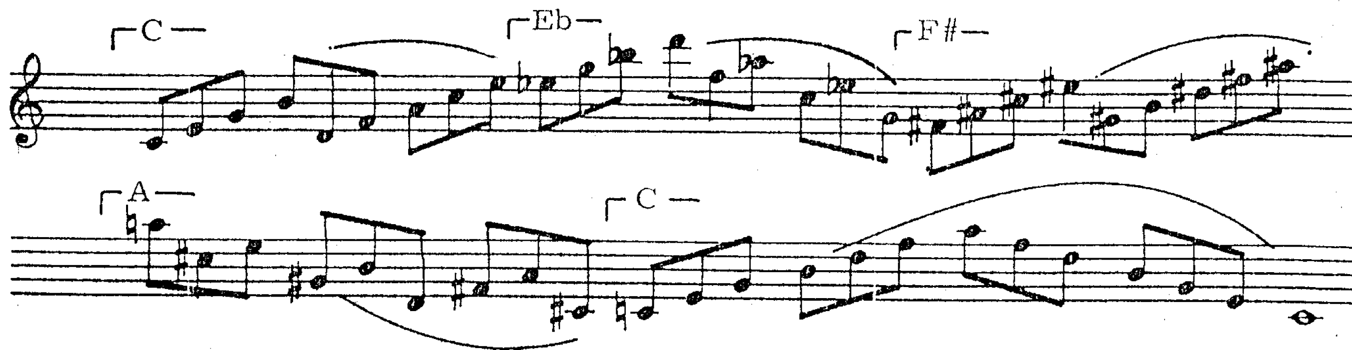
SEPTADS - POLYTONAL VARIATIONS

(see author's notes)

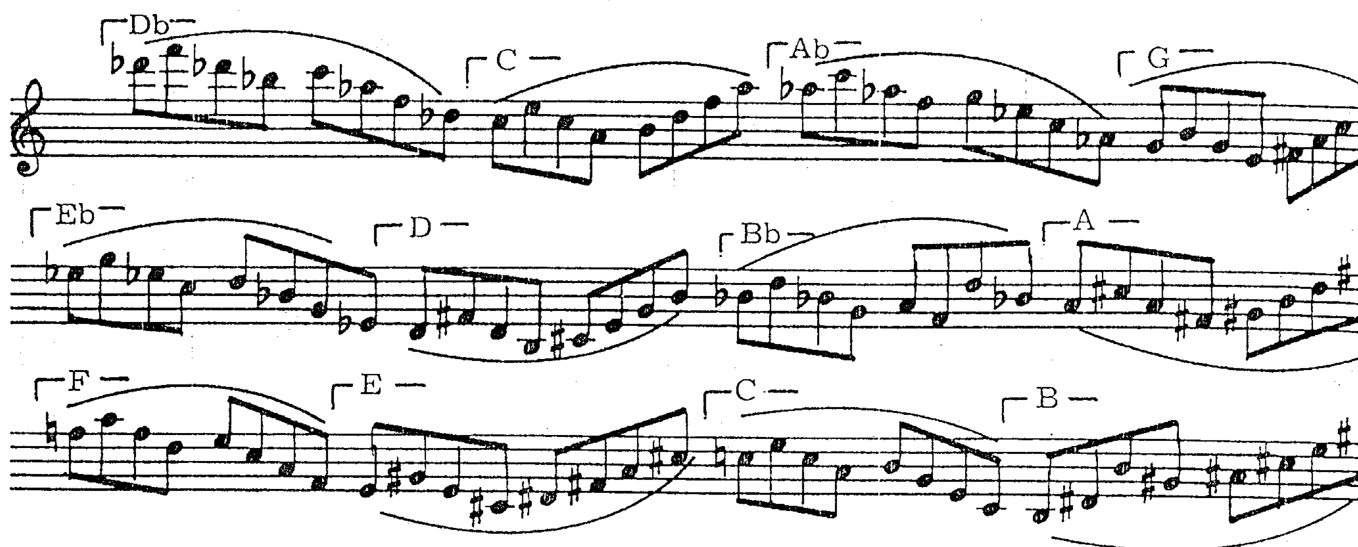
203



204



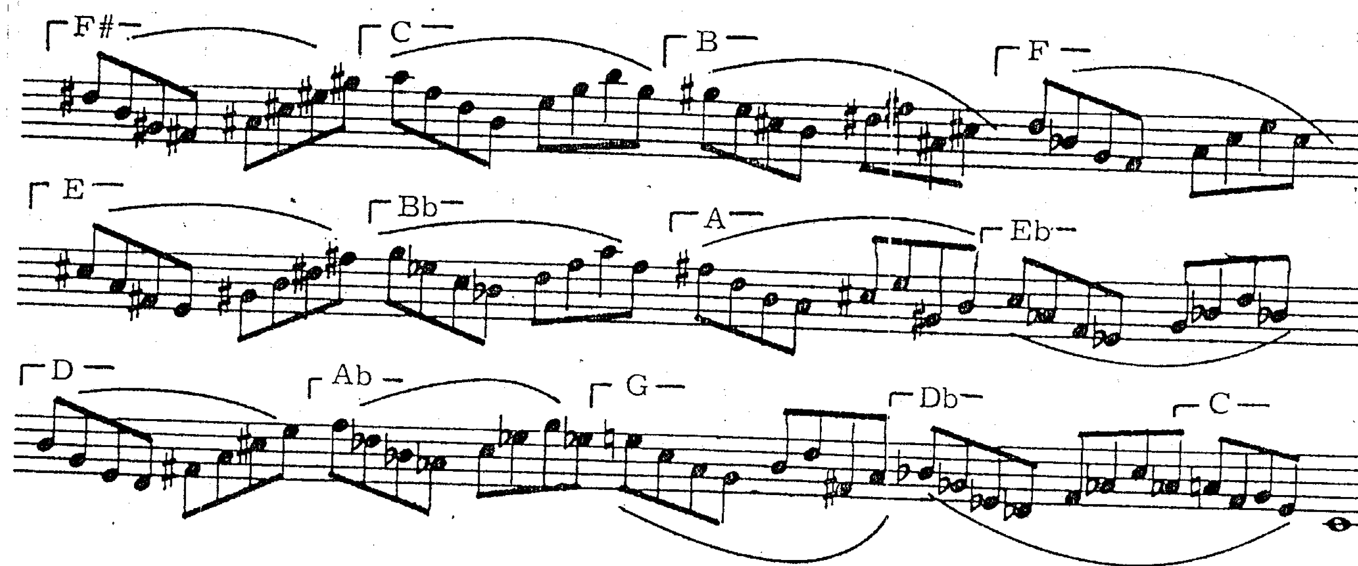
205



G — F# — D — Db — A — Ab — E — Eb — B — Bb — F# — F — Db — C —

206

C — F# — F — B — Bb — E — Eb — A — Ab — D — Db — G —



207

B Eb E
Ab A Db
D F# G
B C E
F A Bb
D Eb G
Ab C

208
Db— F#— C— F—
B— E— Bb— Eb—
A— D— Ab— Db—
G— C— F#— B— F—

209
B— Ab— G— E—
Eb— C— B—

210
F— B—
E— Bb—
Eb— A—
D— Ab—
Db—